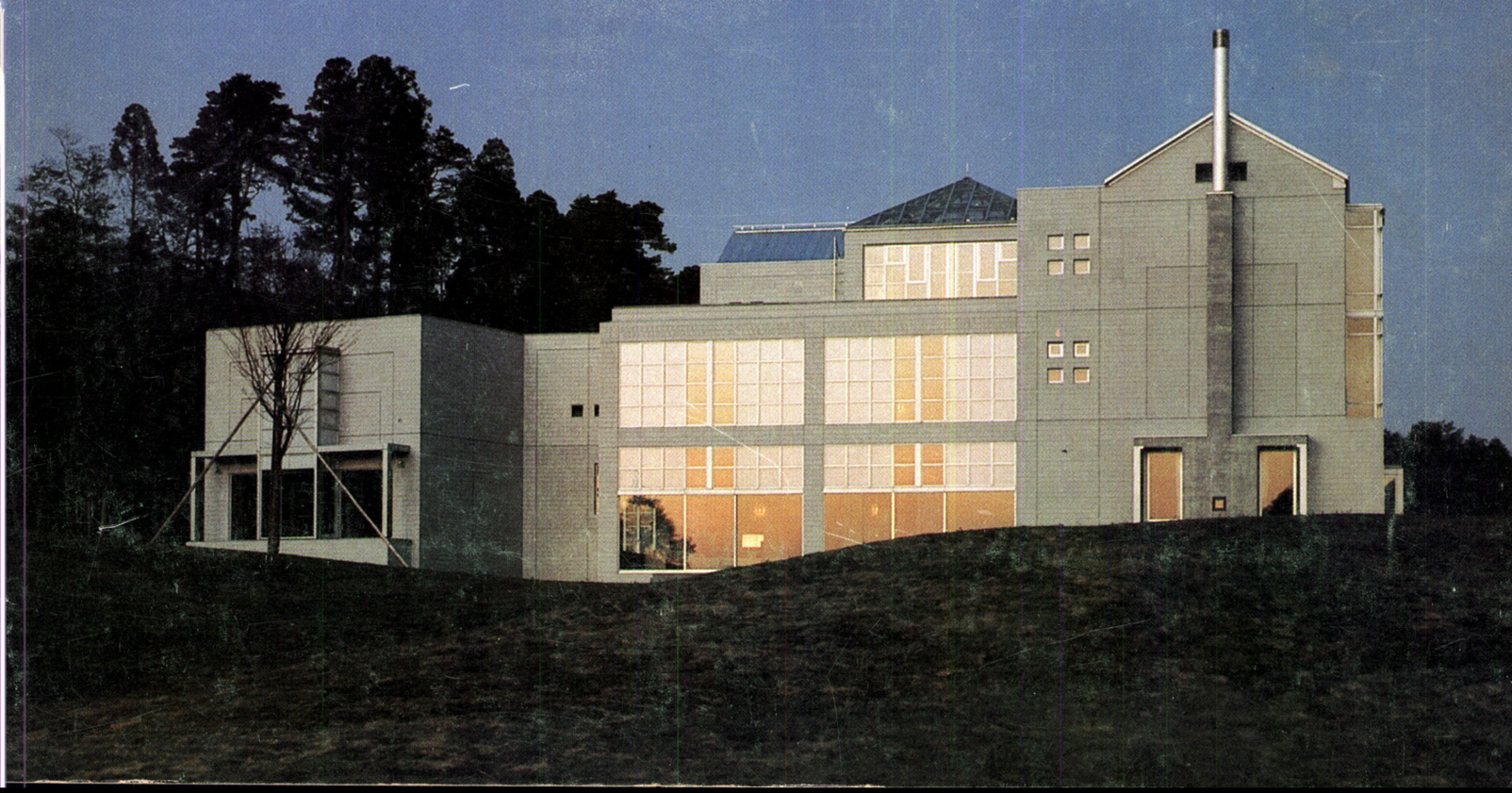
Progressive Architecture

May 1983



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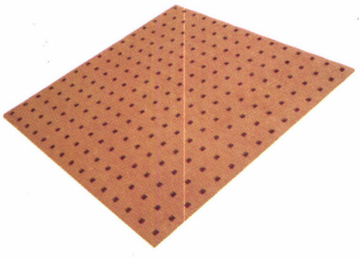

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7 **Editorial: Waves across the Pacific**

59 **NEOCON 15:** Seminars, workshops, and some of the products being introduced at NEOCON in Chicago are previewed.

Architectural design

New Japanese architecture
135 **Introduction:** The architecture of Japan today shows a trend toward closer relation to surroundings. *Hiroshi Watanabe*

138 **Shoei Yoh:** A residence overlooking Nagasaki appears at night to have wall panels suspended in a grid of light.

142 **Maki & Associates:** The YKK Guest House in Kurobe-shi, recalls an English country house on the exterior, a Japanese folk house on the interior. The Hiroo Branch of the Mitsubishi Bank, Tokyo, has a curved entrance and short walls that suggest rotational movement.

150 **Team Zoo:** The Miyashiro Community Center is located outside Tokyo in the Saitama Prefecture, a former agricultural area.

156 **Kazuo Shinohara:** The Ukiyo-e Museum in Matsumoto exhibits and stores a large collection of traditional woodblock prints.

160 **Kunihiko Hayakawa:** A house at Minami-aoyama expresses architecture as stage set.

164 **Hiroshi Hara and Atelier Φ:** The Sueda Art Gallery, Yufuin, combines private gallery, tea room, and residence.

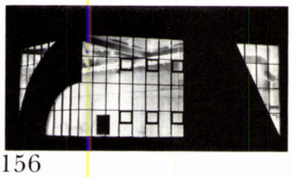
167 **Furniture design**
P/A Third Annual International Furniture Competition
This year's winners include two first awards, six awards, and eight citations, which are presented here along with jury comments.

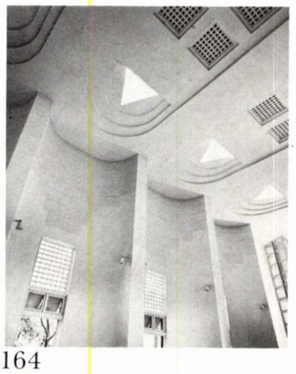
Departments

10 **Views**
25 **News report**
42 **Perspective**
47 **In progress**
55 **Calendar**
229 **Books**
236 **Products and literature**
243 **P/A in June**
259 **Management personal time**
263 **Job mart**
264 **Directory of advertisers**
267 **Reader service card**
Loose subscription card in U.S. and Canadian issues

138

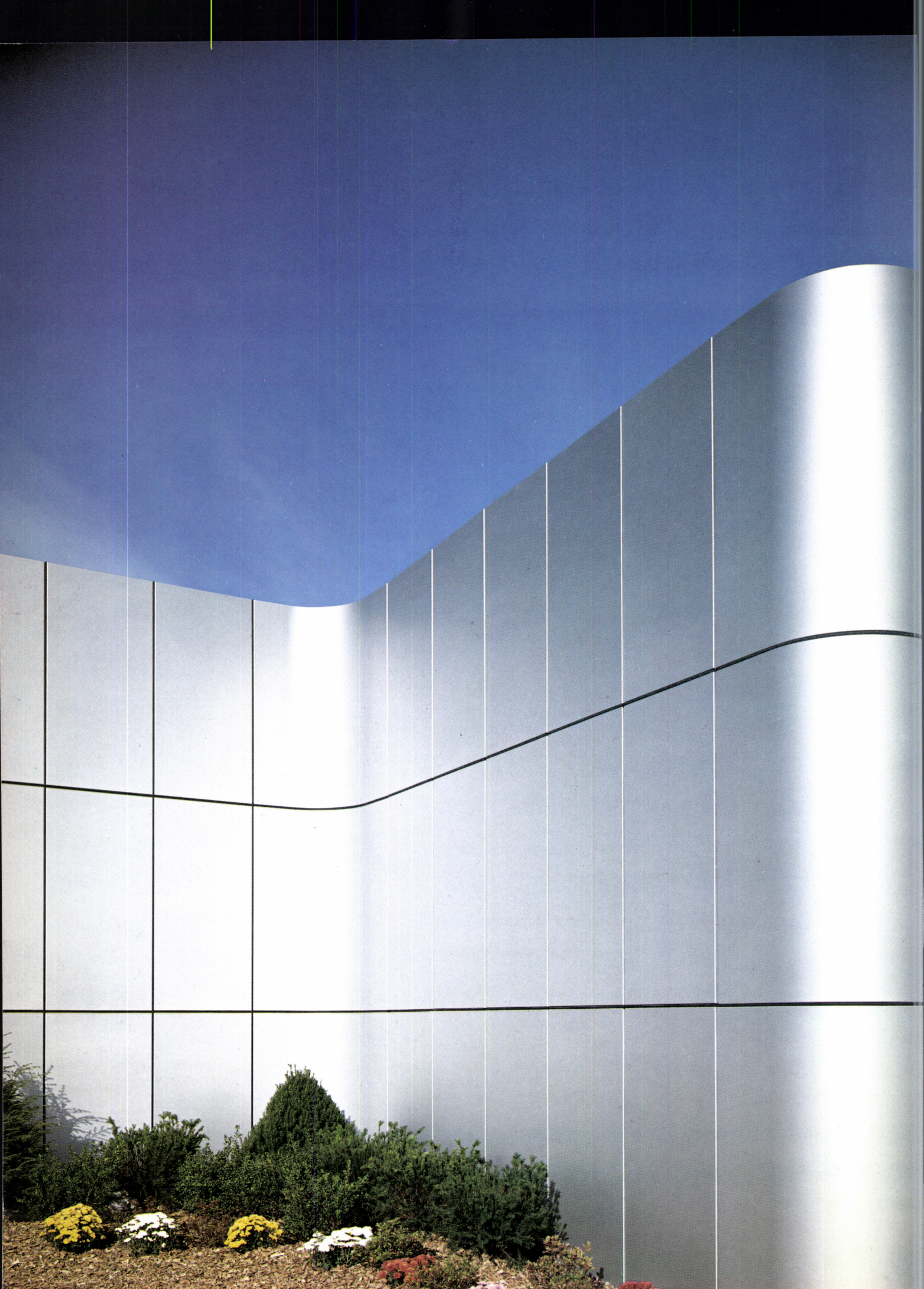
150


156


164

167

Cover: *YKK Guest House (p. 142) by Maki & Associates. Photo: Osamu Murai.*



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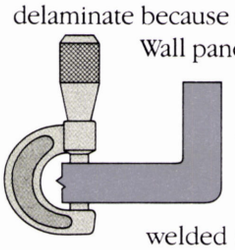

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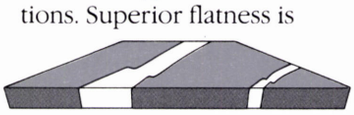

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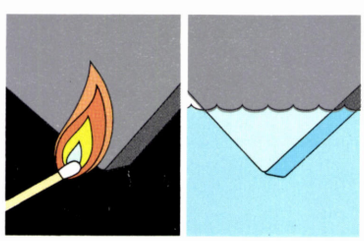

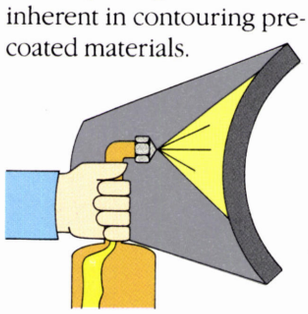

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Waves across the Pacific

Japan's unique influence on 20th-Century world architecture—and its image of technological leadership—make a review of recent design departures there (pp. 135–166) particularly valuable.

Photo right: Kamakura Art Museum, Junzo Sakakura, 1951.

Japanese design was venerated by the pioneers of the Modern Movement. Here was the only highly developed culture with a sustained tradition of asymmetrical, unornamented architecture, with fluid plans, exposed structure, and curtain walls. Even for a movement in revolt against history, this historical validation was comforting.

Of course, various Western Modernists selected from Japanese architecture what they wanted to see and adapt. Americans such as Frank Lloyd Wright and the brothers Greene were influenced by irregular composition, wood framing, and overspreading roofs; Bruno Taut and the European purists focused on the free plans, the spare column-and-beam elevations, and the raised floors. Modern architects, even in Japan, have played down the parallel tradition of symmetrical, ornamented and polychromed buildings that flourished even while the chaste Katsura Villa was being built. In our view of Modern Japanese work, most of us have concentrated on the inventive private practitioners, glossing over the big design-build corporations that do the bulk of the work there.

I myself visited Japan at a pivotal point in my own life—just after college—at a time that was pivotal for Japanese Architecture as well, the mid-1950s. Japan was just becoming a real participant in the Modern movement, rather than mainly a passive inspiration. I went there clutching Arthur Drexler's *The Architecture of Japan* (Museum of Modern Art, 1955) which remains a remarkably valid introduction to the subject.

There had been precocious Japanese Modern works in the 1920s—before nationalism became repressive—but the best known Modern landmark in Japan at that time was Wright's Imperial Hotel, and current attention was on works by his former field representative, Antonin Raymond. (Raymond's graceful Reader's Digest Building in Tokyo, like Wright's great hotel, has fallen to progress.) Sakakura and Maekawa were producing important Modern buildings, and Kenzo Tange was just launching the career that would make him Japan's first world-class architectural star.

All of their work then had some specifically Japanese qualities. Junzo Sakakura's Art Museum at Kamakura (1951) managed to be thoroughly Modern and distinctly Japanese as well, with some odd proportions and mannerisms that now seem to prefigure Isozaki's idiosyncrasies. For all their loyalty to Le Corbusier, Tange's Tokyo Metropolitan Office Building and Hiroshima Memorial structures showed native influences in the placement and delicacy of façade elements and in development of the ground plane.

The Metabolist movement of the 1960s was the high point of theoretical, universal architectural thinking in Japan; it had no more to do with the local context than Archigram had to do with England. It was part of an international discourse to which Japan made an essential contribution. (Michael Ross's *Beyond Metabolism*—1978, McGraw-Hill—puts much of the foregoing into clear perspective.)

Since the 1960s, Japan has advanced economically and technologically from its earlier status as an outpost of the industrialized world to a position of leadership that is literally the envy of that world. Japanese Modern architecture has flourished in an atmosphere of prosperity, enthusiasm for technology, and relatively hospitable aesthetic traditions.

Now Japanese architects, like those in the West, are again acknowledging that form and detail are not just technically determined. While faith in technology remains stronger in Japan than in the West, it is nevertheless on the wane. But overt recall of historical architecture seems to have less appeal for serious architects in Japan; Borromini and Lutyens are, after all, not part of their tradition, and have no local counterparts. (Vernacular precedents, however, could be a rich source.) By and large, the Japanese seem to have skipped the phase of flat-out historical allusion; they have read about it in their prolific architectural press, then moved on to more sophisticated assimilation of historical lessons.

Now we may have some catching up to do. The Japanese work shown in this issue could be read superficially as reflecting recent design thinking in Europe and North America, but that would be mistaken. Part of a tradition of Modernism that is in some respects centuries older than ours, these buildings can help us find a path through our present uncertainties.

John Morris Dixon

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Views

Fun in the sun?
Your promotion of gimmick architecture in the February issue (pp. 99–107) is the most definitive illustration of the sad state of Architecture today, and Miami is one of the best examples of opportunism exploited.

The illustrations are symptomatic of the failure of our education process and our profession.

As anyone knows who has been badly injured, once the shock wears off, the victim is left with dull pain.
Harold Seckinger, Architect
Lighthouse Point, Fla.
[Arquitectonica's work is clever, yes, but P/A finds it instructive and promising quite beyond that. Our principal competitor seems to agree. We expect some readers to dislike it, but what's this talk of injury, pain, and universal decline? —Editors]

Bedside reading
30th P/A Awards: ZZZZZZZZZZZZZZZ
Leon Goldenberg
Pepper Pike, Ohio

'Claims Made'
I read with interest Norman Coplan's piece on ['Claims made' liability insurance] on p. 162 of the January '83 issue ("It's the law"). Beset as we are with rising premiums and a growing tendency on the part of second and third parties to sue design professionals, architects are vitally concerned with the "portability" of E & O coverage and the ability to select the best policy in an open market.

Two of Mr. Coplan's comments took me somewhat aback, being contrary to my understanding (and experience). Upon checking with our broker (of experience in this field, and not restricted to any particular underwriter), I must confess to being yet at odds with Mr. Coplan when he says that, under "claims made" insurance:

(a) ". . . the negligent act (must) have occurred during the term of the policy"; and

(b) ". . . both the error and omission (must) have been made and the claim for damages (must) have been made during the term of the policy or its renewal."

Perhaps these are true characteristics of a particular set of policies of which he is aware; and perhaps such are prevalent in the U.S., but they don't appear to be characteristic of the policies commonly offered in Canada (including some by U.S. firms). You might check on this and either becalm (or forewarn) your readers north of the 49th parallel.
Michael A. Ernest, MAIBC
Michael A. Ernest & Associates
Vancouver, B.C., Canada

[I am somewhat puzzled by Michael A. Ernest's letter concerning "claims made" liability insurance. By definition, a "claims made" policy is one in which coverage is only afforded if a claim is made while a policy or renewal thereof is in effect. Thus, if a policy was in effect when the error or omission was committed, but such policy or any renewal or extension thereof was not in effect at the time of the claim, no coverage is afforded.

If Mr. Ernest is taking issue with my statement, perhaps it is in the context of the fact that an initial insurance policy can be obtained providing for retroactive coverage and would thereby cover an error or omission which had occurred prior to the issuance of the policy. If that is his point, I have no disagreement. I am not familiar with Canadian policies, and therefore cannot comment on whether they differ.—Norman Coplan]
[*Views continued on page 14*]

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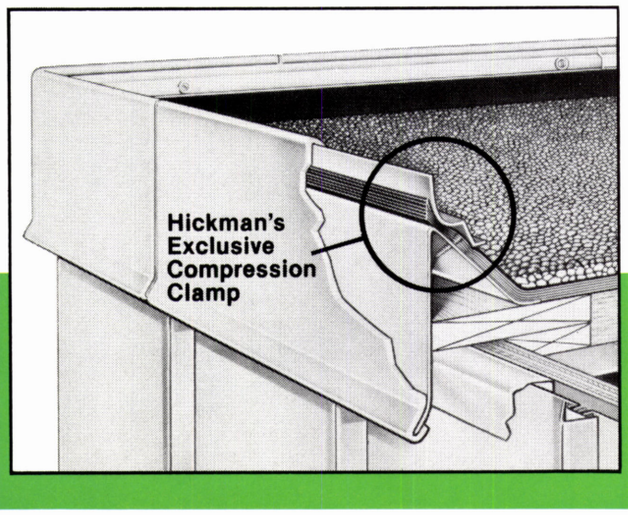

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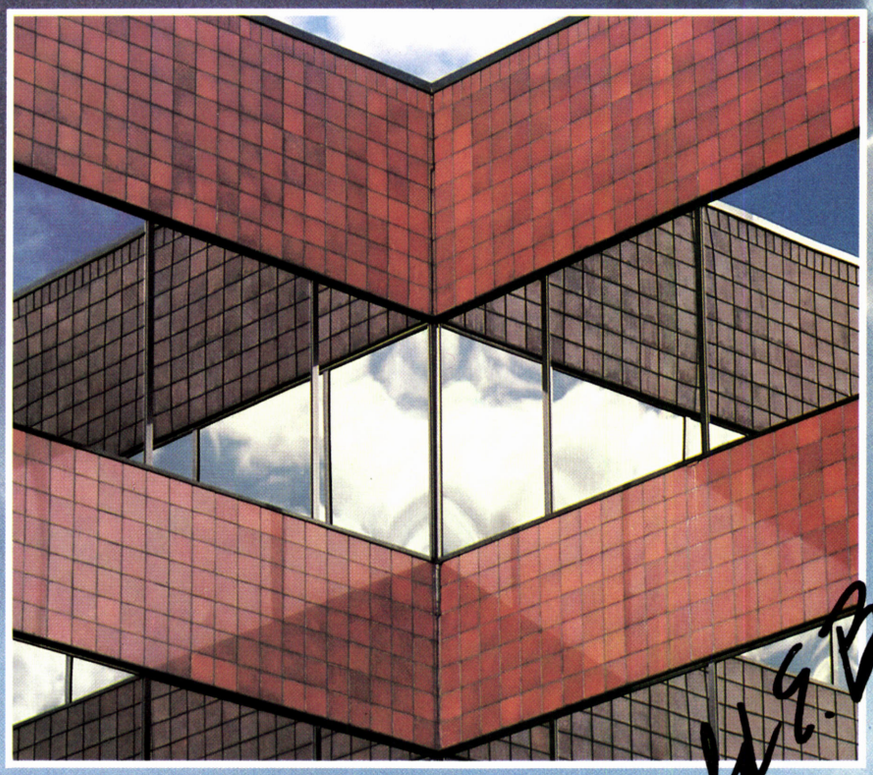

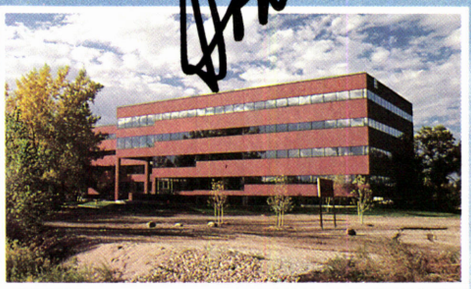

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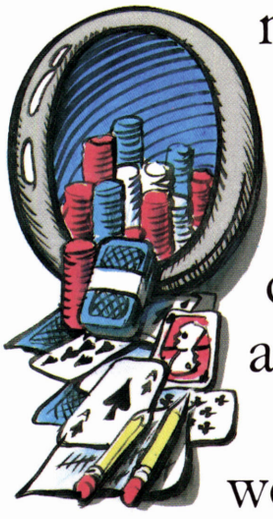
A Table Fable



nce there was a man named Harry Harker who was regional manager of Framis, Framis and Framis.

Harry arrived at work one morning only to find that Finchley Framis was flying in from Fresno for a board meeting. Hurriedly, Harry went to the Board Room and found a ◐ shaped Domino Table that had been set up for a lunch time market briefing and combination poker game (dealer's choice, jacks or better to open). Acting quickly, Harry directed his assistant to have a ▮ placed in the ◐ to make a ◫ for the meeting with Finchley.

Then, Finchley's father Frank and sister Frieda phoned from Frisco to say they were coming, too (more people!). So Harry added another ▮ to the ◫ by turning both ▮'s sideways to make a large ▬ for the expanded Framis board meeting.

Finchley, Frank, Frieda, Harry and all the other members of the Board of Framis, Framis and Framis had a splendid session (there was room for 10 at the table and *plenty* of working space). Because of his quick thinking in going from ◐ to ◫ to ▬, Harry was made a

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Senior Vice President. The fact that he proposed to Frieda didn't hurt either.

That evening, in celebration, the Framises took a ◣ out of the store room and with it rearranged the ⬭ to form a ⌐ for the buffet reception to toast Harry's promotion (and ⌐ simultaneous engagement).

A trying experience? For Harry maybe. But for ◖ and ◗ and ▮ and ▮ and ◣, five components of Rudd's modular Domino Table System, just a piece of cake.

Rudd

Views continued from page 10

Vietnam continued
Your "Memories of Vietnam" (P/A, March 1983, p. 7) are different from mine. You said "the (Memorial's) design was bound to disappoint those whose political or aesthetic positions were firmly to the right" and "What opponents see as merely a dark depression. . . ." It wasn't opponents who first characterized the monument politically or negatively. The first quote I read in an architectural publication about the winning design was as follows:

"In a city of white monuments rising, this is a dark monument receding."

Far from coming from some wild-eyed rightist, the quote was proudly attributed to one of the jurors. At the risk of seeming overly sensitive, I remember thinking that it was pretty political. It also diverted attention from the success of the winning design which is a strong and appropriate reaction to the site.

Forgive me for being uncool, but it is my opinion that the "wary-looking, gun-toting GI's" are probably more than "nonheroic illustrations" to the typical Vietnam Veteran. The figures express a casual kind of realism that will be refreshing to most veterans. Absent is the characterization of villainy or buffoonery to which we have become accustomed. I agree that they do not belong closely related to the winning solution but, under the circumstances, I think the compromise worked out well.

If nothing else, veterans and inhabitants of Vietnam are blessed with a profound ability to employ caution as soon as you or any other journalist pretends to know the coordinates of an absolutely right position.
Robert J. Erikson, AIA
The McGuire & Shook Corporation
Indianapolis, Ind.

[The juror who spoke of a "dark monument receding" was probably thinking only of aesthetics—rightly or wrongly—and meant it to be positive. No sane people characterize these veterans as villains or buffoons; I fear that this sculpture group will not adequately honor them. I am satisfied that my opinions on this memorial are informed ones, based on many hours of reading, interviews, and site visits.—JMD]

Credit clarified
For the Hooker Building (April, pp. 82–85) credit for Consulting Architects should have read: Hellmuth, Obata & Kassabaum (Gyo Obata, principal in charge of design for HOK; Harry S. Culpen, project designer for HOK).

Credit extended
Deco specialist Jean Clyde Mason was design consultant for the Ratkovich/Bowers offices, artist in charge of the restoration of the Oviatt penthouse (P/A, Nov. 1982, pp. 112–115), and designer of the huntress bas relief medallions on the iron gates and of the receptionist's credenza.

Credit correction
Prime architect for the 1984 Louisiana World Exposition (P/A News Report, Feb. 1983, p. 19) is Perez Associates. Design subcontractors to the Perez office are Charles Moore and William Turnbull, as individuals working together.

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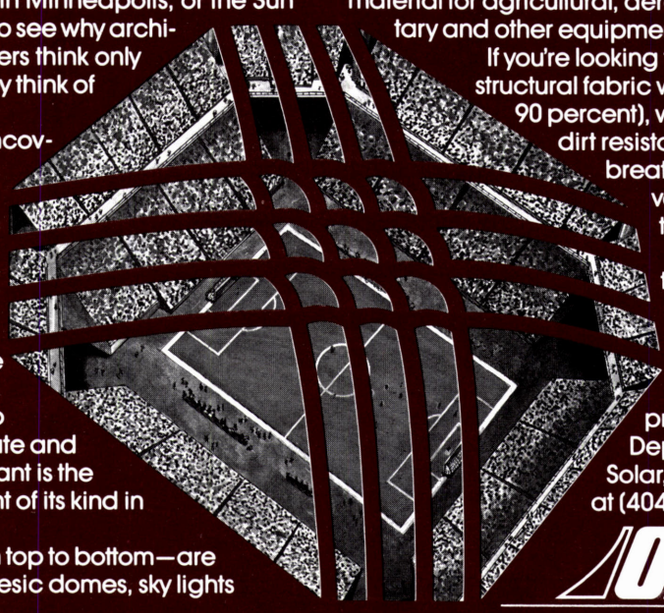

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Pencil points

Convention Center delays
The completion of New York's Convention Center, designed by I.M. Pei & Partners, could be delayed a full year by problems related to its complex space frame. Cracks in the frame joints, reportedly the result of faulty manufacturing, have been discovered.
¶ An official of the Urban Development Corporation sets the earliest date for 100 percent completion as Oct. 1985, although partial use may be possible by Dec. 1984. The Convention Center is also beset by cost overruns.
¶ Bookings had been made based on an expected Sept. 1984 opening. Of the 50 conventions already booked for 1984 and the 91 for 1985, only half had made backup arrangements at the Coliseum on Columbus Circle. Among the conventions potentially affected is the 1985 AIA Convention, scheduled for New York.

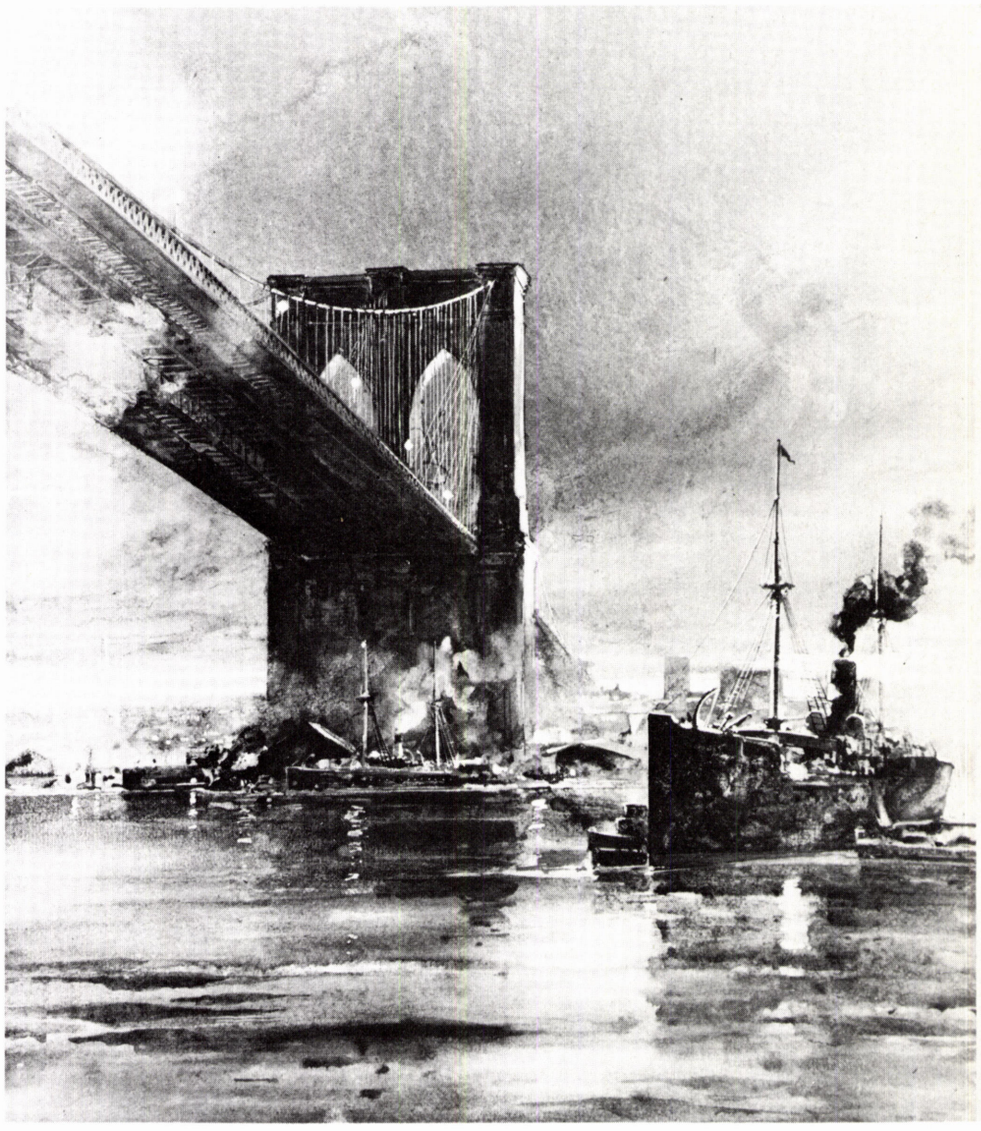
Foster wins the Royal Gold
Queen Elizabeth, on the recommendation of the Council of the Royal Institute of British Architects, has given her consent for the awarding of this year's Royal Gold Medal for Architecture to Norman Foster.
¶ Foster's largest current project is the headquarters of the Hong Kong and Shanghai Banking Corporation (P/A, Mar. 1983, p. 26), a futuristic tower whose sophisticated technology and aerospace imagery is entirely characteristic of the British architect's work. In Dec. 1982, Foster was selected to design the new Radio Centre for the BBC in London's Langham Place.

NEOCON program: late flashes
Chicago's big annual design-gathering-furniture-show—this year combined with a new AIA Midwest Regional Conference—will take place June 14–17 at the Merchandise Mart and other sites. Late additions to the program include:
¶ James Rouse, joining Bernard Weissbourd for a critical mass of wisdom on world-wide urban development, just after dawn on June 17.
¶ Memphis Design debating with an international panel of designers, just before cocktails on June 17, on fashion vs. culture.
¶ For the full program, see p. 59.

Running for Deco
Barbara Baer Capitman, The Force behind Miami Beach's Art Deco District, is a candidate for election (in Nov.) as one of the City's seven Commissioners. Her platform: architectural style.

Dade County troubles
A design error relating to the smoke exhaust system will delay the opening of Dade County's Center for the Fine Arts some six months while the entire system is torn out and replaced. The center, product of a joint venture between Philip Johnson and Miami firm Connell, Metcalf & Eddy, was scheduled to open to the public April
[*Pencil points continued on page 52*]

P/A News report



Collection: The Museum of the City of New York

The Brooklyn Bridge: an American icon

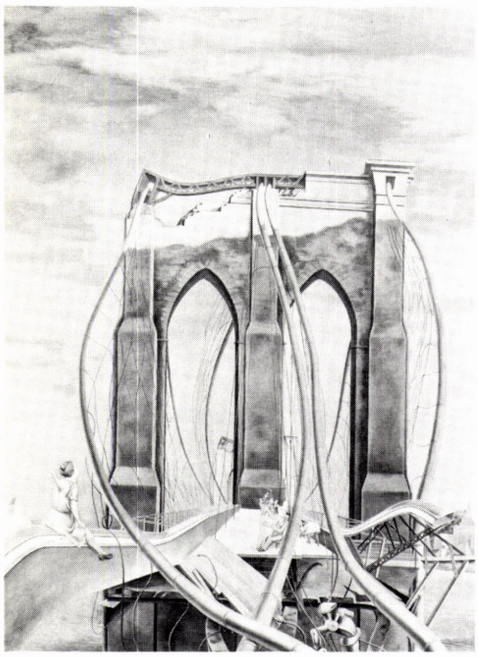
William Louis Sonntag, Jr., "Brooklyn Bridge, c. 1895."

Its size and strength have long since been surpassed by other structures, but the Brooklyn Bridge continues to astonish, no less in this its hundredth year than in 1883 when President Chester A. Arthur crossed at the head of the first parade. The festivities planned by the Brooklyn Museum to inaugurate the bridge's second century may well equal those that greeted its opening. Public lectures, dramatic readings, songfests, and even an Off-Broadway musical will run through June. The fetes and fireworks complement "The Great East River Bridge: 1883–1983," a comprehensive exhibition staged by the museum with the support of Chase Manhattan Bank (through June 19).

At the heart of this show are spectacular, original, engineering drawings discovered in the bowels of the Williamsburg Bridge in 1969. These blueprints and watercolors, together with complex computer graphic displays and period photographs, tell the story of the bridge's construction; souvenirs, cartoons, and art work speak of the icon's evolution.

At the time of its completion, the suspension bridge's 1596-foot span was the

News report continued from page 25



Collection, Barney A. Ebsworth, Missouri

O. Louis Guglielmi, "Mental Geography" (1938).

longest in the world, with towers among the tallest structures in the country. Its engineer-creators John A. Roebling and his son Washington—one killed, the other crippled over the arduous course of construction—invented not only the bridge itself but the very machines that fabricated its parts and the processes that put them together. Product of American ingenuity, muscle, and artistry, the bridge was the quintessential symbol of progress, the American equivalent of Europe's cathedrals.

Long after the doctrine of Manifest Destiny has been discredited, the bridge still enchants spectators, its image remaining a constant through cyclical art styles. The legend of its construction aside, why does the bridge continue to captivate the American imagination? Perhaps, as Lewis Kachur suggests in his essay (included in the catalog with contributions from Deborah Nevins, David McCullough, exhibit curator Barbara Head Millstein, and others), the structure symbolizes a literal bridge between Old World tradition and New World innovation, its solid Gothic towers and ethereal steel web a merging of opposites typical of the society that built it. The bridge that was to critic Lewis Mumford "both a fulfillment and a prophecy" and to artist Joseph Stella "a new Divinity" was also a scruffy social condenser captured by photographer Eric Hartmann and others in the 1920s, and by Red Grooms today.

We identify with the bridge; thus it is that the show's most poignant images are not the naïve celebrations of its beginning but the apocalyptic painting of its destruction by O. Louis Guglielmi, whose work explodes the myth of the bridge's immortality. We can no longer believe that the Brooklyn Bridge will last forever, but we can at least celebrate the icon's past and wish for it another 100 years. [DDB]

Tschumi's La Villette: a park of follies

Close to 500 architects of all nationalities participated in a competition to design a "park for the 21st century" in Paris. The winner of "le concours pour le parc de La Villette," announced on March 25, was Bernard Tschumi, an architect of Franco-Swiss extraction now practicing in New York. His design is based upon the superimposition of several systems: the devices of points, of lines, of surfaces and of "follies" corresponding to systems of objects, of movement, and of space.

La Villette, the largest space still open in Paris, the greatest industrial wasteland to be found in the north of Paris, is located in a populated quarter two steps from the suburbs, crossed by canals, and surrounded by a continuous boulevard. It is on this terrain of 30 hectares, in the shells of old slaughterhouses, that the Museums of Sciences, of Technology, and of Industry are located. It is this area that will become, according to Jack Lang, Cultural Minister, "the first urban park since Hausmann, the largest green space in all of Paris."

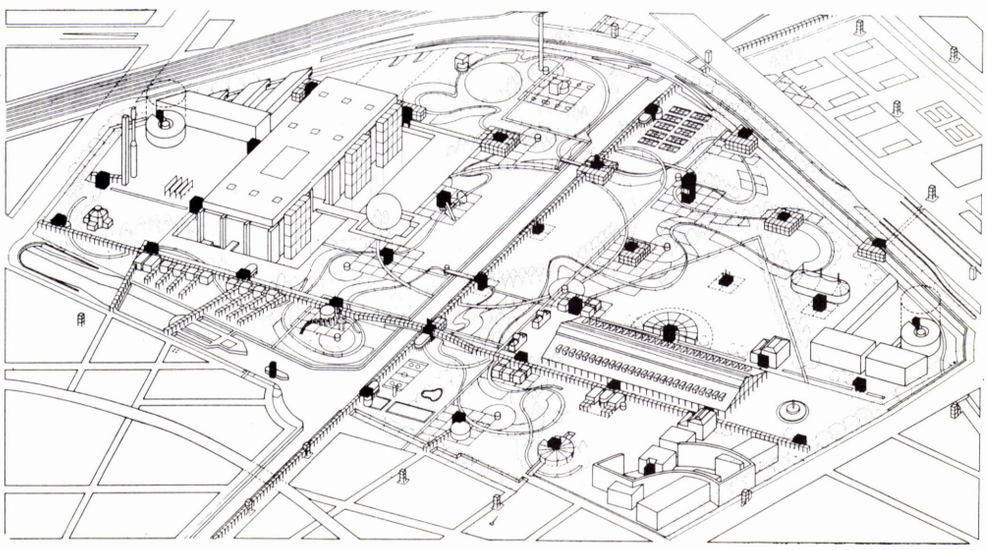
The first round of La Villette was played out among 470 candidates in December 1982; nine projects were given first prizes, their designers invited to rework the projects and to re-present them, while "respecting the original sketch." This announcement was greeted with a public outcry, hissing in the hall, and acerbic criticisms in the press. The open competition, intended to be exemplary, was transformed into a closed competition. The jury was accused of incompetence, the regulatory agency of witholding information.

The nine winners of La Villette—S.I. Andersson (Denmark), A. Chemetoff (France), A. Arriola (Spain), R. Koolhaas (Netherlands, working in the U.S.A. and in Great Britain), B. Lassus (France), B. Tschumi (U.S.), M. Van Gessel (Netherlands), and G. Vexlard (France) represent diverse schools of thought; their selection reflects above all the turbulent deliberations of a divided jury. Among the winning projects, several were in the vein of landscape design. Opposed to these, in a more programmatic and less bucolic mode, were the projects of Rem Koolhaas and Bernard Tschumi. That of Koolhaas, a favorite of many, proposed, in a mysterious black-and-white diagram, a resolutely contemporary conceptual web (P/A, Feb. 1983, p. 17). Tschumi's project followed a similar programmatic concept; the sobriety of its gray and white drawings, regularly punctuated by red pavilions and organized by simple geometries, left transparent its essential theory in which the structural composition outweighs incidental events.

Tschumi, an architect under 40, is without doubt better known in New York than in Paris. Nevertheless his theoretical writings, his polemical "Manhattan Transcripts" (Academy Editions), his series of built "follies," and his presence as a visiting professor at the Cooper Union School of Architecture have not passed without notice in France.

His project for La Villette strictly avoids the anecdotal, the picturesque, and the bucolic. One is far from those gardens where a bit of prairie here is juxtaposed against a bit of forest there. Urban theory is imposed on verdant utopia. Geometrical lines demarcate broad surfaces; the principal circulation along north/south and east/west axes is complemented by an interlacing figure of supple paths. This evident juxtaposition of elementary forms, a seemingly simple solution, disguises a rigorous theory. The language is not that of juxtaposition but of "superimposition, of tension, of conflict. . . ." The project is not at all about the making of objects: "We have refused to introduce a new building on a site already overloaded by two considerable masses. We have equally refused to employ the picturesque, a mode displaced in this context whose recent memory is neither rustic nor pastoral." Tschumi's ambition is to go "beyond the production of a known park type," to create a "new territory of the imagination."

Finally, what can one expect of this project in which incident is more the result of structure and diagram than of



Bernard Tschumi's scheme for La Villette.

formal inspiration? "Simplistic, snobbish, empty, theoretical, abstract, hazy, cold, realistic, strong, rigorous, knowledgeable . . .," these are the adjectives applied to this project, which in Paris is far from a unanimous choice. It remains for the theories of Bernard Tschumi to take root in the popular soil of La Villette. [Marie-Christine Loriers]

Marie-Christine Loriers, *formerly an editor of* Urbanisme, *now runs the Galerie d'actualité at the Institut français d' architecture.*

Lilliputian design: a dolls' house competition

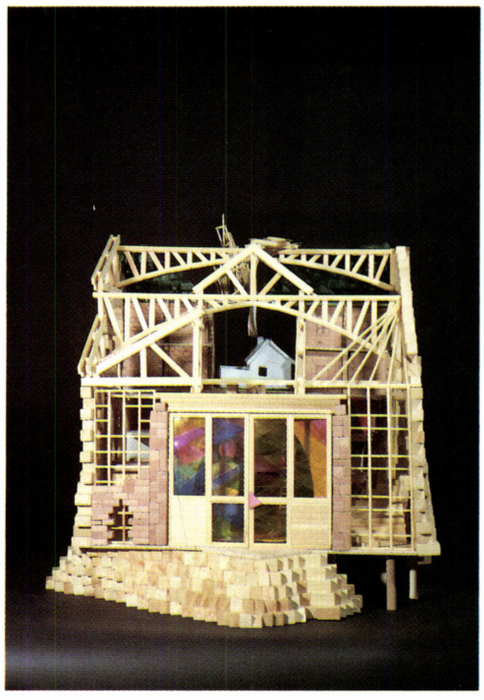
Architectural Design (AD) could hardly have expected the stunning response (over 300, first stage) to the call for entries to their Dolls' House competition. And 66 Portland Place, the somber headquarters of the Royal Institute of British Architects where the 50 invited second-stage entrants displayed their models over the Christmas holidays, has yet to see an architectural exhibition quite so playful.

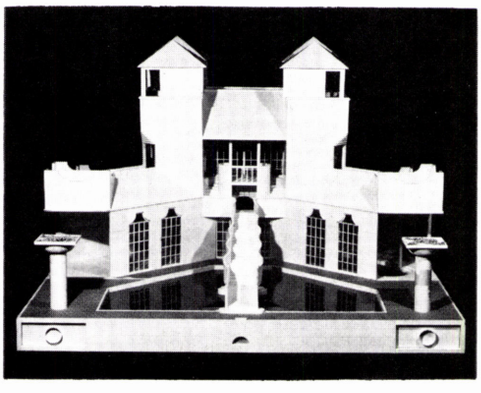
Visitors in search of signs indicating a return to International Modernism (and there are quite a few such signs around Portland Place) would have found the show disappointing. This beanfest of International Pluralism included neo-vernacular, straight up-and-down Classical, British seaside Thirties Modern, Anthropomorphism, Romanticism, Biomorphism, Japanese symbolic narrativism, kitsch, and post-Escherism. Terry Farrell, Britain's leading (and practically only) Post-Modernist, justified his high-tech entry with the words: "It's a case of putting High-Tech back in the nursery—where it belongs."

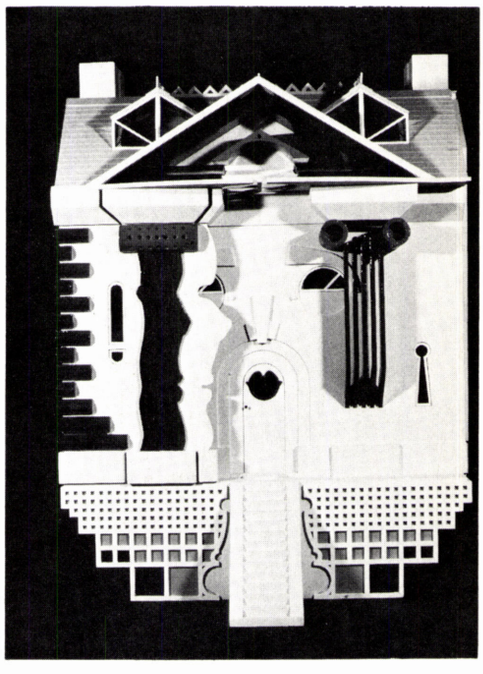
Curiously the one or two "big names" who entered turned in rather offhand designs. They presumably had less time than modelmaker John Holmes, whose free-flowing, multilayered, all-flashing, and beeping design with a spaceship power plug was proposed for part of a coastal town. Holmes's "house" was precisely the thing to fascinate kids of all ages, although its biomorphic styling seems a little out of date.

Several Russian entrants produced tantalizing enigmatic and beautifully drawn designs, but no models. There were, incidentally, some last minute diplomatic flurries when it was discovered that another entrant, Tom Nugent, had recently emigrated to the West and adopted an Anglo-Saxon name.

Observers hardly expected the dolls' houses to work convincingly as kids' playthings; rather, the competition offered a vehicle for the expression of current preoccupations in design. The difficulty for the pundit in search of a clearcut discussion proved to be the sheer diversity of personal preoccupations. The only discernible tendencies were an emphasis on symbolism—as one might expect in this return to the realm of childhood—and a bias towards in jokes, albeit one-liners. Particularly notable among the more multilayered witticisms, however, was the Spell House, a three-part structure with human profiles incorporated into the façades, which, when pulled apart, allegedly spelled the words "dolls' house."







Top: Vladimir Donchik (U.S.); Glen Gibb & Maria Morriss (Great Britain). Above: Thomas Nugent (Great Britain). Right: Maria Ambrus (Hungary).

The competition, organized by Dr. Andreas Papadakis, is to be judged by a jury of experts and one of children. Finalists and selected entries will be published in Dolls' House, *a special issue of* AD *due out in August. The entries will be on show in London in August and September and will then be auctioned at Sotheby's, with proceeds divided equally between The Save the Children Fund,* AD, *and the competition participants.*
[Sutherland Lyall]

Sutherland Lyall *is a freelance journalist and architectural consultant to the senior British weekly* Building. *He is former editor of the architectural newspaper* Building Design *and author of* The State of British Architecture.

Rethinking the Bauhaus in Berlin

A symposium and an exhibition held in March by The Bauhaus Archive in Berlin to observe the 100th anniversary of the birth of Walter Gropius and the 50th anniversary of the closing of the Bauhaus indicate a new, constructively critical attitude that replaces familiar polemical diatribes with a portrait of the Bauhaus as one of several romantic, modern movements. Julius Posener, a member of the Werkbund, Professor of Architecture at the Akademie der kunste, Berlin, and one of six symposium speakers, cited the work of architects
[*News report continued on page 30*]

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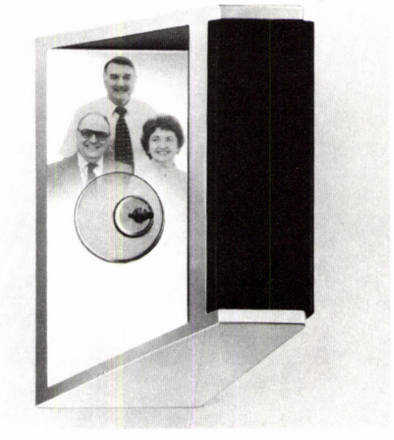

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News report continued from page 27

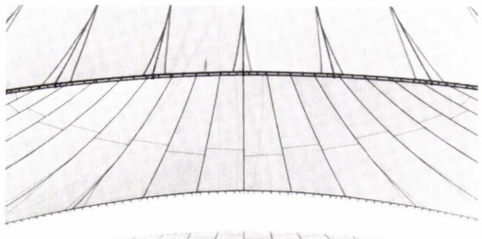
Heinrich Tessenow, Jugo Bärtning, Hans Poelzig, and Max Taut in Germany as examples of developments concurrent with but divergent from the rise of the Bauhaus. Posener further proposed that Bauhaus design reflected not purely functional principles, but artistic concerns based on the machine aesthetic.

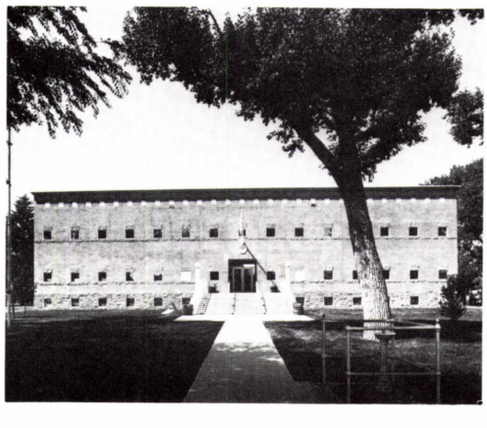
Winfried Nerdinger, curator of the Graphic Collection of the Technical University, Munich, focused specifically on the work of Gropius, describing the continuous urge to express the "spirit of the age" that runs from his early Fagus-werk of 1911 and Werkbund Pavilion of 1914 through the large-scale housing developments of later years. According to Nerdinger, Gropius's chosen style, articulated in the phrase "unity in diversity," became the vehicle of his ideology.

Peter Hahn and Hans M. Wingler, both of the Bauhaus Archive, described the closing of the Bauhaus by the Nazis in 1933 and summarized the subsequent spread of Bauhaus-influenced institutions. Willo von Moltke, a professor emeritus of Harvard's Department of City and Regional Planning and former student of Gropius, elaborated on Gropius's teaching at Harvard in the 1940s. Karl W. Deutsch, political scientist and sociologist, described American political culture in the 1930s when Gropius first immigrated. In the lively discussion with an audience that included a number of former Bauhaus students, Christian Shädlich, Professor of Architecture at the Hochschule fur Architektur und Bauwesen (located on the site of the first Bauhaus in Weimar, now East Germany) mentioned the spread of Bauhaus influence into Communist countries.

Complementing the symposium was an exhibition of paintings and drawings from the collection of the Busch-Reisinger Museum at Harvard. Supplemented in Berlin by holdings of the Bauhaus Archive, the show also traveled to Frankfurt, and appears at the Kunstmuseum, Dusseldorf, through June 26. Many of the drawings of Gropius's work have rarely been exhibited. The variety of rendering techniques and the extensive use of color which they reveal show his receptivity to diverse influences ranging from De Stijl to Erich Mendelsohn. [Anthony Alofsin]

Anthony Alofsin *is a lecturer in Architecture at Columbia University where he is also working on a Doctorate in the Department of Art History and Archaeology. He has conducted research on Gropius in America.*





Left, top to bottom: Immanuel Presbyterian Church, Hartman-Cox Architects; Haj Terminal, King Abdul Aziz International Airport, SOM; California State Capitol, Welton Becket Associates; Douglas County Administration Building, Hoover Berg Desmond. Above: Coxe/Hayden Studio, Venturi, Rauch & Scott Brown.

AIA announces 1983 Honor Awards

The list of 1983 Honor Award recipients has been announced. Eleven projects were selected from a field of 599 entries according to the criteria of energy efficiency, barrier-free access, and "excellence in utility, economy and environmental harmony"; of these, six have been featured in P/A.

The winners: California State Capitol, Sacramento (P/A, Aug. 1981, pp. 76–81), by Welton Becket Associates; Mecklenburg County Courthouse, Charlotte, N.C., by Wolf Associates Architects; Douglas County Administration Building, Castle Rock, Colo., by Hoover Berg Desmond; The Portland Building, Portland, Oreg. (P/A, Feb. 1983, pp. 108–115), by Michael Graves, Architect; Hartford Seminary, Hartford, Conn., by Richard Meier & Partners; Immanuel Presbyterian Church, McLean, Va., by Hartman-Cox Architects; YWCA Masterson Branch and Office Building, Houston, Texas (P/A, June 1982, pp. 116–117), by Taft Architects; Sun-Tech Townhomes, Santa Monica, Calif. (P/A, March 1983, pp. 114–117), by Urban Forms; Coxe/Hayden Studio, Block Island, R.I., by Venturi, Rauch & Scott Brown; Best Products Corporate Headquarters, Richmond, Va. (P/A, Feb. 1981, pp. 66–73), by Hardy Holzman Pfeiffer Associates; and Haj Terminal and Support Complex, Jeddah, Saudi Arabia (P/A, Feb. 1982, pp. 116–122), by Skidmore, Owings & Merrill.

The nine-member jury included Charles Gwathmey, chairman, FAIA, New York; Robert J. Frasca, FAIA, Portland, Oreg.; Graham Gund, AIA, Cambridge, Mass.; George J. Hasselein, FAIA, San Luis Obispo, Calif.; Bates Lowry, director, National Building Museum, Washington, D.C.; Antoine Predock, FAIA, Albuquerque, N.M.; Milo H. Thompson, AIA, Minneapolis, Minn. David L. Browning, Associate AIA Member, and Chris Coe, architecture student, were nonvoting jurors.

[*News report continued on page 34*]

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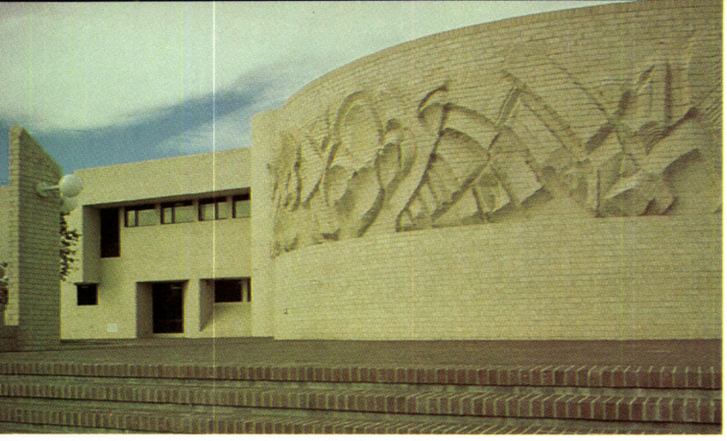

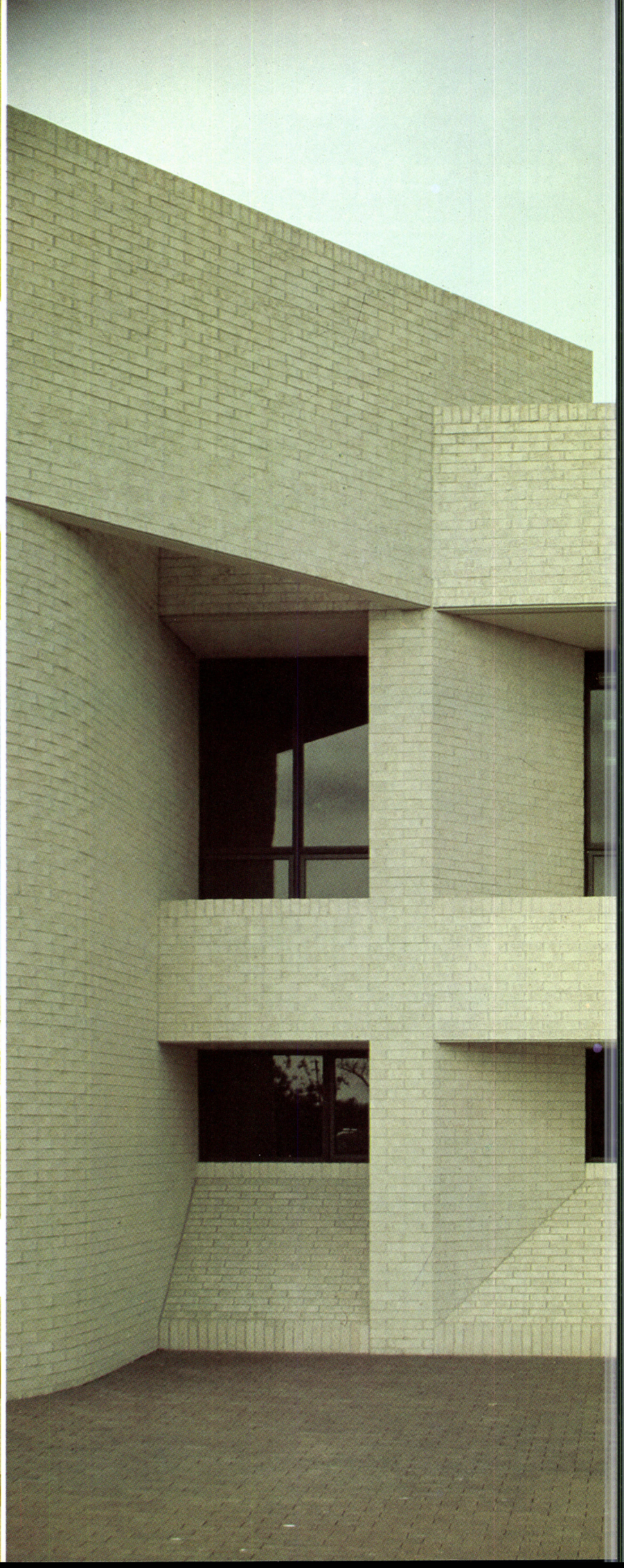

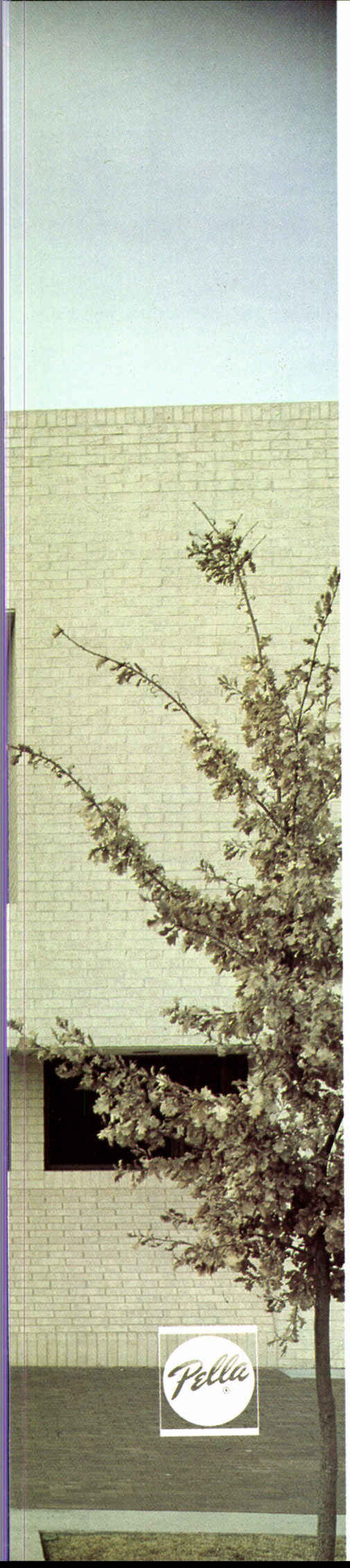

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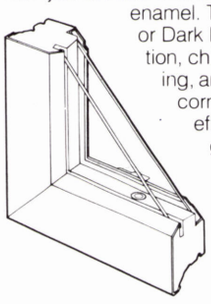
The Pella Clad System. Completely covering the exterior surface of doors and windows is a sturdy aluminum jacket that's finished with high-temperature baked enamel. This tough coat, in either White or Dark Brown, resists color degeneration, chipping, flaking, peeling, cracking, and a host of other plagues. The corners are carefully lap-jointed for effective weather protection and give a neat, mitered appearance. Underneath, the solid wood construction has been vacuum treated with a water and insect repellent preservative — after forming and *before* the units are assembled. Perhaps the best part of the Pella Clad System is that custom sized and shaped fixed windows are available with the same low-maintenance Cladding to match doors and operable windows.



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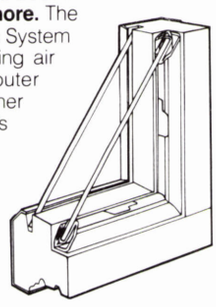

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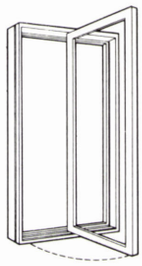

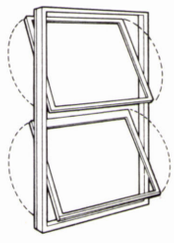

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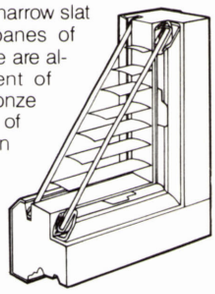

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General Contractor: Houston Construction Co., Pueblo, Colorado
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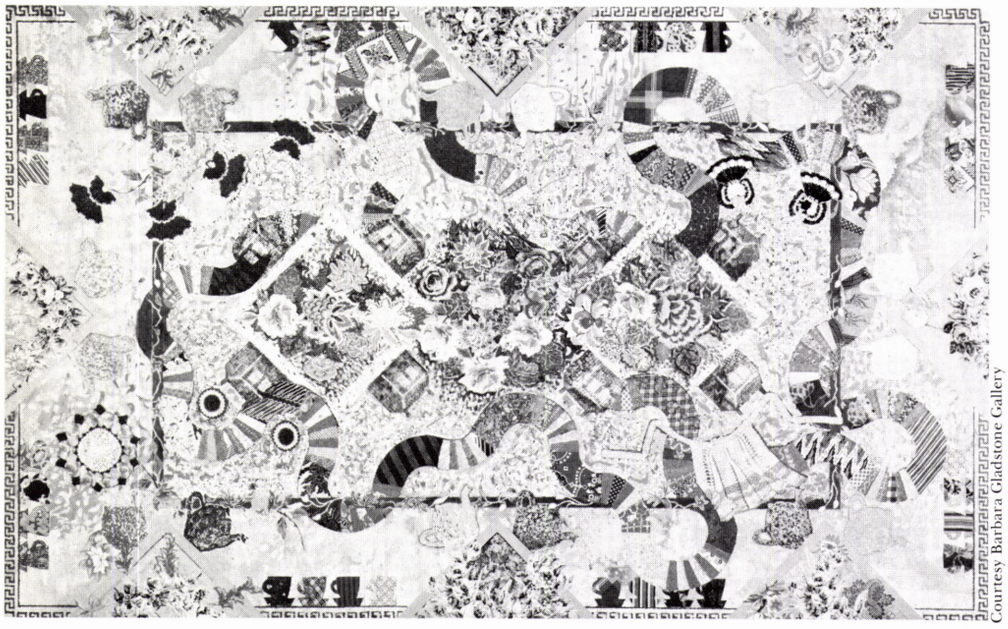
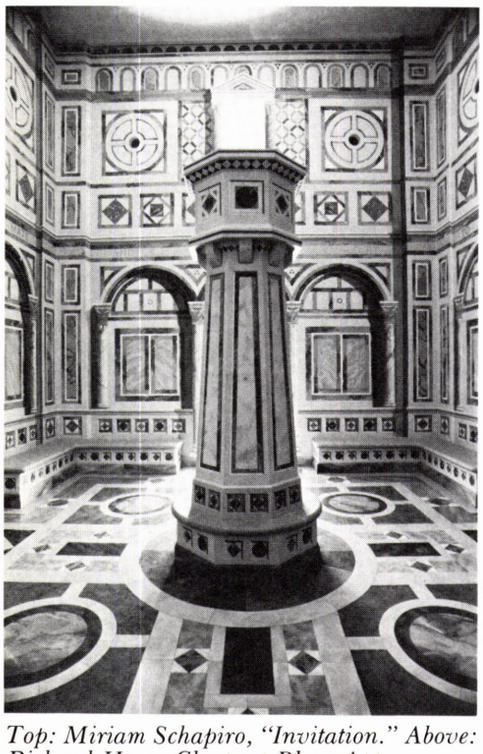
News report continued from page 30



Courtesy Barbara Gladstone Gallery



Courtesy Richard Haas

Top: Miriam Schapiro, "Invitation." Above: Richard Haas, Chestnut Place Apts.

Museum shows ornament in art and architecture

On exhibit from late March through May 15 at the Hudson River Museum in Yonkers, N.Y., is an extensive show on the theme "Ornamentalism." Inspired by the book of the same name by Robert Jensen and Patricia Conway (Clarkson N. Potter, 1982), the exhibition includes a rich array of current architectural documents, paintings, sculpture, furniture, and other designed objects.

Hardly a defined movement, Ornamentalism could have been the subject of a catch-all show. But architect-author Jensen, as curator, has selected a set of objects worth attention in themselves that shed light on the relationships between concurrent trends in architecture and the other arts.

Outstanding among the architectural items are small models of Michael Graves's Portland Building in different phases of design, a large model of the Venturi, Rauch & Scott Brown scheme for saving Atlantic City's Marlborough-Blenheim Hotel—poignantly festive as a grand opportunity shattered—and competition drawings for the Southwest Bancshares tower in Houston by three competing firms (P/A, Dec. 1982, p. 24). Several sketches and a model by trompe l'oeil painter Richard Haas bridge the gap from architecture to the other arts.

Choicest among the art works representing the Pattern and Decoration movement is a new painting by Miriam Schapiro with the format and scale of a room-sized Oriental rug—and much homey incident close-up. Other artists shown include Ned Smyth, Rodney Ripps, and Robert Zakanitch; furniture includes recent work by Wendell Castle, Ed Zucca, Michael Graves, and Ettore Sottsass. Iron grilles by Albert Paley, with curves wrought for the ages (P/A, Nov. 1982, p. 119) face playful but elegant screens by Jane Kaufman of velvet, pearls, and glass baubles.

The show's opening was occasion for a panel discussion between authors Jensen and Conway, painter Schapiro, ironworker Paley, and architect David Slovic (until recently of Friday Architects). "Once we get past the excitement of being allowed to handle ornament, how will we handle it responsibly?" asked one panelist, speaking for them all. In this show, we can spot much ornament-for-kicks that cannot last, along with some evidence of the real, life-enhancing impulse that has yielded ornament throughout history. [JMD]

The exhibition is scheduled to be shown at the University of Texas in Austin in November and December.

ASCA Technology Symposium

The Association of Collegiate Schools of Architecture's first annual Technology Symposium was intended to discuss technology "as a result of the dialectic between art and science, experience and experiment, subjective and objective, and practice and theory." That mandate was addressed, but the 50 architectural educators who attended the symposium devoted more time to wondering aloud why those who "teach technology" have not found the same following among their colleagues and students as those who "teach design."

Peter McCleary, who was trained as an engineer and is now chairman of the architecture department (Ph.D.'s) at the University of Pennsylvania, acted as symposium chair and author of the program charge. He too bemoaned the short shrift given technics in most curriculums, but also forced the discussion a step further, focusing on the need to strengthen the theory of practice.

Rice University's Gordon Wittenberg summed up the basic difficulty when he observed that "technologists are at a great disadvantage, for they do not speak a language that is perceived as important."

Several participants made it clear that they did not feel the concerns of technology should be separated from those of design, yet remarks made by Ezra D. Ehrenkrantz at the outset seemed more representative of the group's consensus. The New York architect ended his discourse on the contemporary status of technology and practice with the words: "Architects must be able to predict what they are going to deliver and deliver what they predict." One wondered if the same might not have been said of architectural educators. [Thomas Vonier]

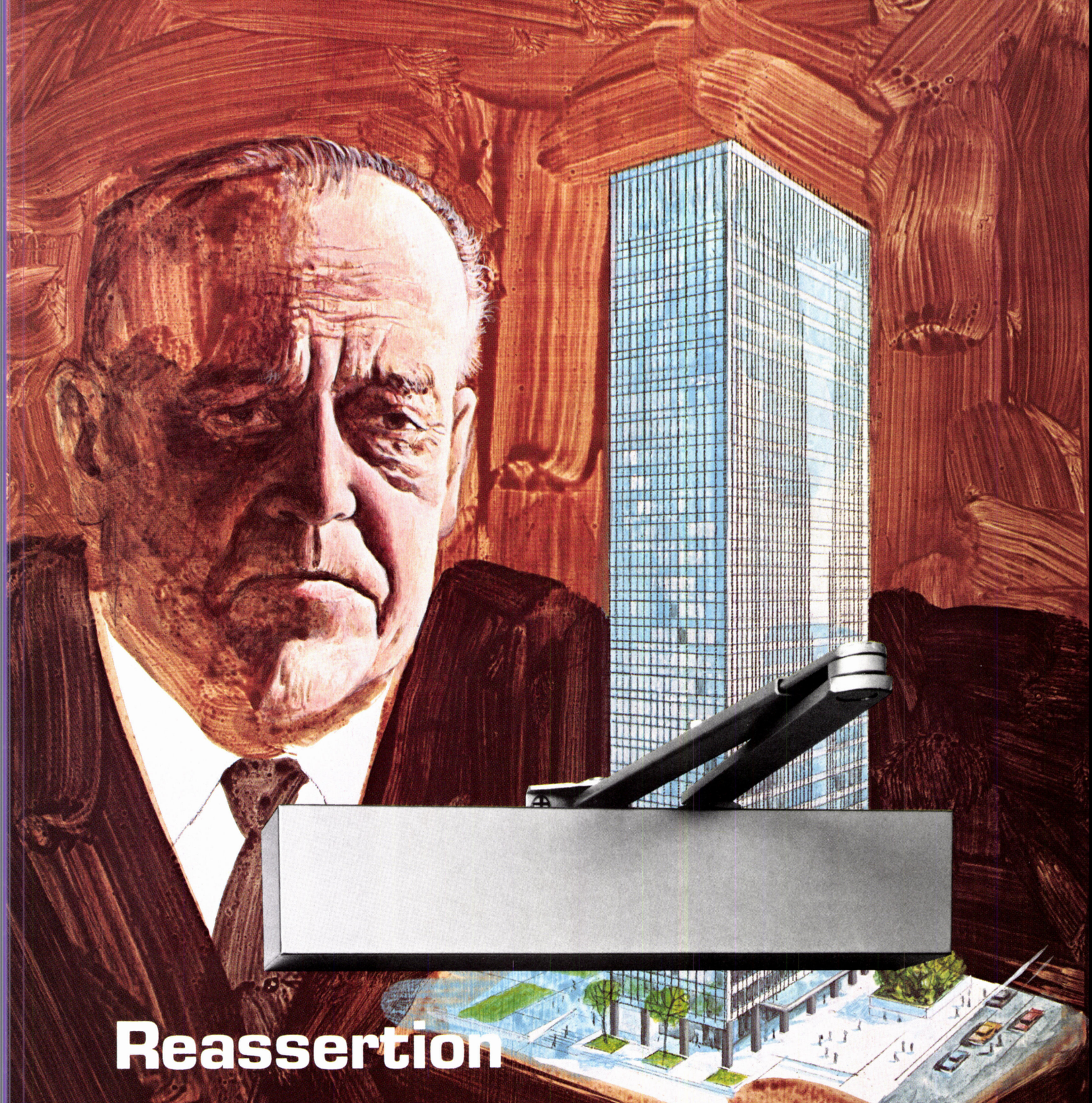
Update: A-E Performance Information Center

With initial support from the National Science Foundation, the University of Maryland in late 1982 established the Architecture and Engineering Performance Center to document and publish information on the performance of the built environment. After a year spent launching the enterprise, A-EPIC has begun collecting data on all aspects of building-related performance, beginning with files on over 40,000 claims processed by Victor O. Schinnerer & Company, one of this country's largest professional liability insurance carriers.

Codirector John Loss reports that nearly half of the cases sorted thus far are "architect-related." Initial data sources—insurance claims, court cases, and news articles—tip the current balance of building analysis towards failures; Loss, however, emphasizes that the center is equally concerned with successful examples of proper building performance.

Its organizers hope that the center will soon be in a position to field inquiries from private practitioners, or at

[*News report continued on page 37*]



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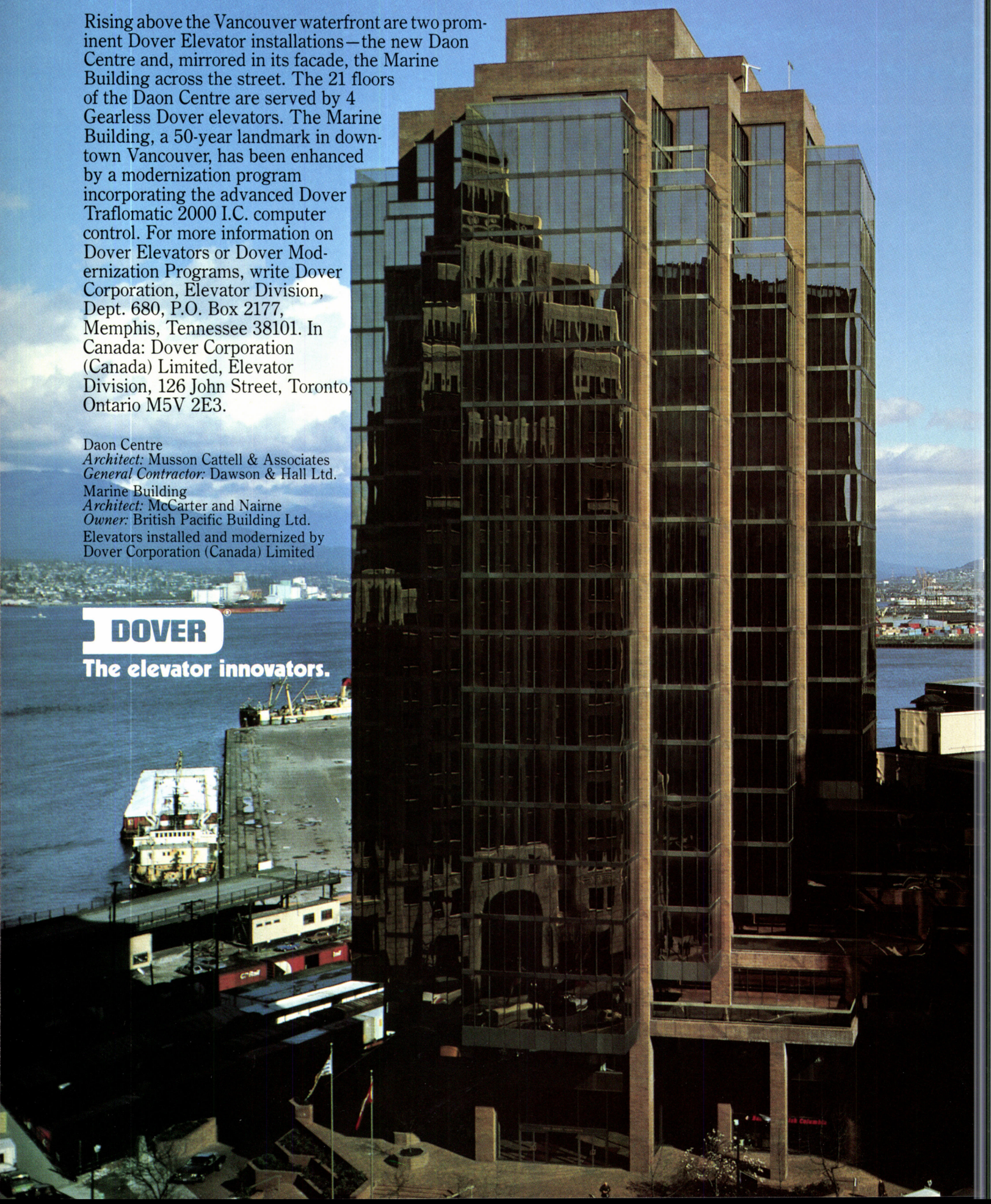

Rising above the Vancouver waterfront are two prominent Dover Elevator installations—the new Daon Centre and, mirrored in its facade, the Marine Building across the street. The 21 floors of the Daon Centre are served by 4 Gearless Dover elevators. The Marine Building, a 50-year landmark in downtown Vancouver, has been enhanced by a modernization program incorporating the advanced Dover Traflomatic 2000 I.C. computer control. For more information on Dover Elevators or Dover Modernization Programs, write Dover Corporation, Elevator Division, Dept. 680, P.O. Box 2177, Memphis, Tennessee 38101. In Canada: Dover Corporation (Canada) Limited, Elevator Division, 126 John Street, Toronto, Ontario M5V 2E3.

Daon Centre
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Marine Building
Architect: McCarter and Nairne
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DOVER

The elevator innovators.

News report continued from page 34

least to provide regular reports on a subscription basis. Several federal agencies, state and local governments, and even a few foreign countries have expressed strong interest in contributing to and borrowing from the center's information base. Just how A-EPIC will pay for itself over the long haul seems uncertain, but Loss is sure it will: "This is the only source of its kind. Many people, from building owners to lawyers, have said they want this kind of help." [Thomas Vonier]

Botta on Botta's chair

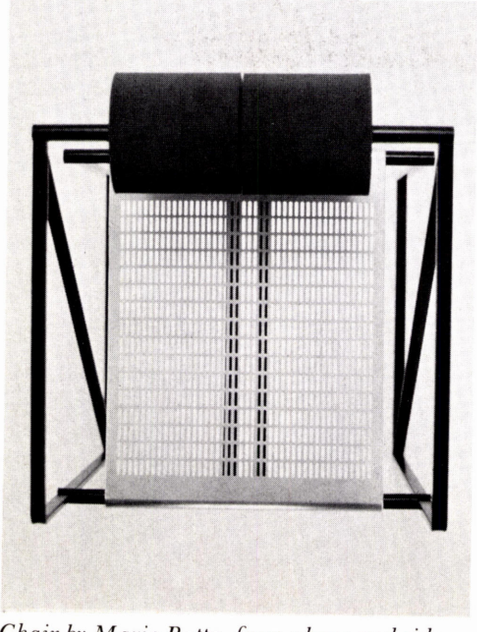
Interviewed on the occasion of his chair's introduction at ICF (P/A, March 1983, p. 36), Mario Botta offered several observations on architecture and furniture design. His own effort represents an "uncompromising reduction to essentials . . . a chair that doesn't want to concede anything." Botta comments, "This is a very vain chair. It wants to show everything of itself. It was built to show all points of attachment; nothing is hidden. Therefore, the seat is perforated, to reveal a glimpse of the understructure. Its two colors distinguish support from that which is supported."

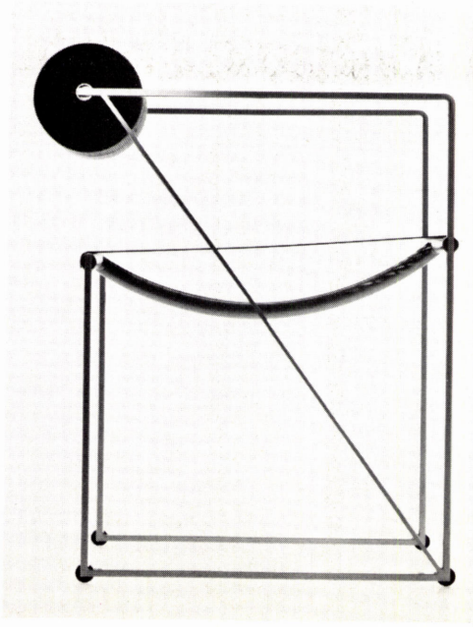
The chair's evolution, demonstrated in a series of prototypes at the ICF showroom in New York, proved to be an exercise in production and the manipulation of materials with little change in the initial design diagram. The original solid bar steel construction was too heavy, and solid members were subsequently replaced with hollow steel tubes for all but the diagonal bracing. The present self-skinned charcoal polyurethane back replaced an earlier leather version deemed too "archaic" by its designer. The cylindrical form, which signified the "play of a moving element against a fixed structure," is the chair's principal gesture towards body comfort. ("Some say the chair is very erotic," remarks Botta.) In the absence of color, the silver and black chairs are intentionally "nondecorative."

Botta draws a sharp distinction between the design of furniture and that of architecture. "The chair is an object; the edifice, a transformation of the condition of its territory. The one responds only to the individual, the other is anchored to its site." The difference is evident in the contrast of Botta's solid, weighty architecture and his ethereal chair, a construct of line more than mass. Of the chair's two versions (one with black perforated steel seat and silver steel tubing structure, and the other reversed), Botta himself prefers the black seat's transparency ("like a veil") to the silver seat's reflectivity. Such attention to details of light and shadow are wholly characteristic, as is the design's absolute and rigorous geometry. [PV, DDB]

Marvin Rand

P/A Furniture Competition display at West Week, designed by Joel Leneker.





Chair by Mario Botta, from above and side.

West Week '83

Once again, thousands of interior designers and architects crowded into the Pacific Design Center in Los Angeles for West Week, which was held March 17–19. In addition to seeing new products on display in various furnishings manufacturers' showrooms, participants flocked to lectures and panel discussions that focused on contemporary design trends, process, and practice. Speakers ranged from Dr. Paul MacCready, who spoke on energy and design alternatives, to local architects Jon Jerde and Gary Gilbar, who discussed the impact of films on design and organized a concurrent film festival. Architectural luminaries such as Messrs. Moore, Gehry, Graves, Stern, and Legorreta, and furniture revolutionaries such as Ettore Sottsass, were in plentiful supply, and guest designers appeared in all PDC 2 (contract manufacturers') showrooms for informal chats with visitors. The newest showrooms were those of Artemide, designed by Vignelli Associates, and Gunlocke, designed by Stanley Felderman.

While the impact of technology on office-system design was a hot topic, so too was avant-garde furniture design. A party at the Janus Gallery for the Memphis collection overflowed into the street (as it did in Milan last fall), and the exhibition of the 16 winners of P/A's Third International Furniture Competition drew over 3000 visitors in three days. Function and polemics, those strange bedfellows, coexisted happily, to the apparent delight of the Angelenos. [PV]

[*News report continued on page 38*]

News report continued from page 37

Cervin Robinson

Tops of buildings, Park Row, New York, 1966.

Cervin Robinson in review at Rice

Cervin Robinson's career as an architectural photographer, spanning over a quarter century, was the subject of an exhibition this spring organized by the Farish Gallery of the School of Architecture, Rice University. Nearly 90 black-and-white and color prints were selected with the cooperation of Robinson and art historian James O'Gorman of Wellesley College, whose Jewett Art Center will show the exhibition in November. The two schools will issue a joint-venture catalog on Robinson this fall. The show is expected to travel to Chicago and New York.

Robinson is currently preparing a history of architectural photography for MIT Press, working on the upcoming Louis Sullivan exhibition organized by the St. Louis Art Museum, and documenting a series of 600 landmark buildings in New York City for the Municipal Art Society. His career began in the mid-1950s with documentary photography for the Historic American Buildings Survey; it was only in the mid-1960s, after numerous assignments for the British journal *Architectural Review,* that American magazines began to publish his work. [Peter C. Papademetriou]

Soling Tower Competition

The multiuse skyscraper may never be more than an ad hoc assemblage of disparate elements shaped by increasingly sophisticated zoning regulations and ever more Byzantine development schemes. Yet the results of the Soling Architecture Student Competition, on display at the National Institute of Architectural Design (30 W. 22 St., New York) as of April 15, suggest that the technological, institutional, and financial forces influencing such a program can in fact be translated into a coherent and exciting vision of what urban America could or should be all about.

The competition, organized by Syracuse University, included eight Eastern architectural schools (Cooper Union, Cornell, Harvard, Institute for Architecture and Urban Studies, R.I. School of Design, Syracuse, University of Va., and Yale) each of which was invited to submit two entries. Developed with the broader aim of testing the new zoning regulations for Midtown Manhattan, the competition proposed a specific site in the Theater District and a program of speculative office space, retail stores, a 300-room tourist and business hotel, and an 800–1000-seat theater.

The predominant attitude expressed in the student submittals is one of fervent and indulgent delight in the advanced technological and monumental qualities of such urban buildings. The base of the tower by Second-Prize winner Kevin Havens (Harvard) collects and composes plug-in entrances, theaters, and retail modules, in response to the complex surrounding neighborhood. Above, an office tower, whose smooth skin peels off the regular grid, rises towards a visionary crown of laser towers, microwave transmitting devices, and a truss-supported running track. A mass-dampening pendulum hangs ominously in the middle of the hotel lobby, holding this castle of technology in delicate balance.

Drawing on images of an earlier era that pioneered new mixed-use building types, Yale's Frank Lupo presents a Hugh Ferris dream tower whose theater lobby suggests a distorted vision of stage and city. Above, offices and hotel rooms wrap around each other in a series of setbacks, building up to the drama of a high-diving board on the 41st floor, from which the guest can plunge either into a pool or into the streets of Manhattan below. Although Lupo's solution was deemed technically feasible (all entries were evaluated for their buildability and

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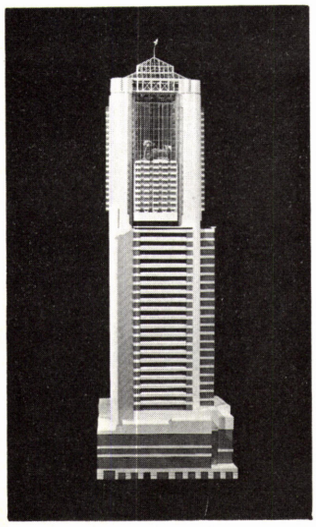

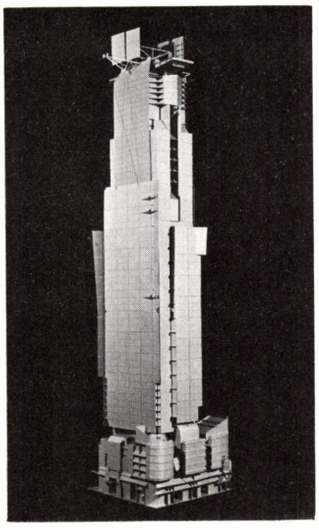

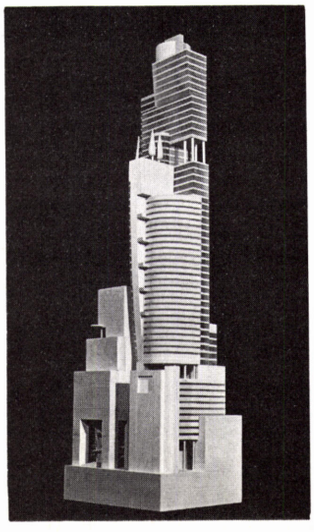

First Prize: Peter H. Wiederspahn, Richard A. Cook; Second Prize: Kevin Havens; Special Merit Award: Frank Lupo.

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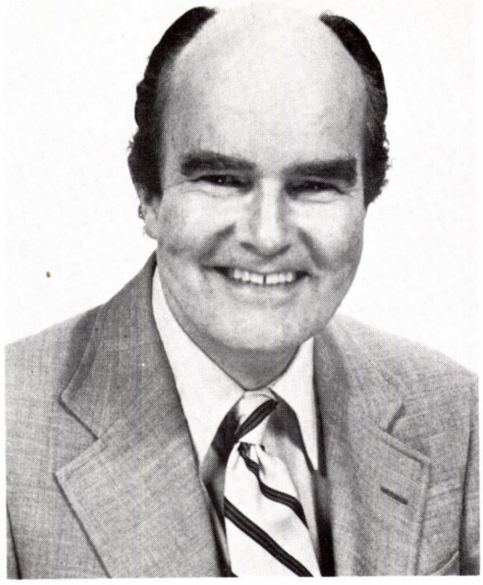
News report continued from page 38

compliance with zoning laws), its setback configuration fitted the spirit but not the letter of the new zoning laws and was therefore ruled ineligible for a prize; it was, however, given a special award. (Cornell and Harvard received honorable mentions, and University of Virginia won a special citation.)

First Prize went to a scheme from competition sponsor, Syracuse. The winning entry, designed by Peter H. Wiederspahn and Richard A. Cook, was cited for its contextually massed base and for its novel organization, which placed the main functions in a stack of Vierendeel trusses suspended between four round mechanical towers. The tower does present an independent and self-confident form. Unlike some of the more daring solutions, however, its all too familiar skin and clumsy massing recall such predecessors as Portman's dinosauric Times Square Hotel down the road from the competition site—hardly appropriate imagery for such a complex and futuristic problem. Yet this project, with all the entries, is an exuberant expression of the possibilities inherent in these new palaces of polymorphous work and play.
[Aaron Betsky]

Aaron Betsky, *a graduate student at Yale University, writes frequently about architecture and edits* CRIT, *the architectural students' journal.*



Peter J. Moore

Moore named new P/A publisher

Peter J. Moore, Consumer Sales Manager of *Industry Week* and Sales Manager of *Management Personal Time Network,* both Penton/IPC publications, has been named Publisher of *Progressive Architecture.*

Prior to joining Penton/IPC, Moore served as Associate Publisher of *American Home Magazine,* National Sales Manager of East/West Network, publishers of in-flight magazines, and advertising salesman for *Better Homes & Gardens.*

The current publisher, James J. Hoverman, will move to a new position as Associate Publisher, a half-time affiliation that will allow him to develop a private direct mail marketing company in collaboration with Nancy Gallagher, former promotion manager at Penton/IPC. Moore and Hoverman, together with Charles Selden, recently named P/A National Sales Manager, will form the magazine's new management.

Jack Brannigan has joined the P/A sales staff in Chicago, where he will work with James L. Hobbins.

Picking up where Penn left off

William Penn's plan for Philadelphia, with its five green squares, is well known to residents of the city he founded. But for most of them, the northeast square Franklin is little more than a patch of green glimpsed from a moving car on the way to New Jersey. And when a planned highway link is finished, the square will become the crossroads of almost all north-south and east-west traffic through the city.

In early March, the University of Pennsylvania Department of Architecture imported four architects—Fumihiko Maki, Mario Botta, Barton Myers, and Craig Hodgetts—to lead 64 students in week-long studios designing the city's forgotten square.

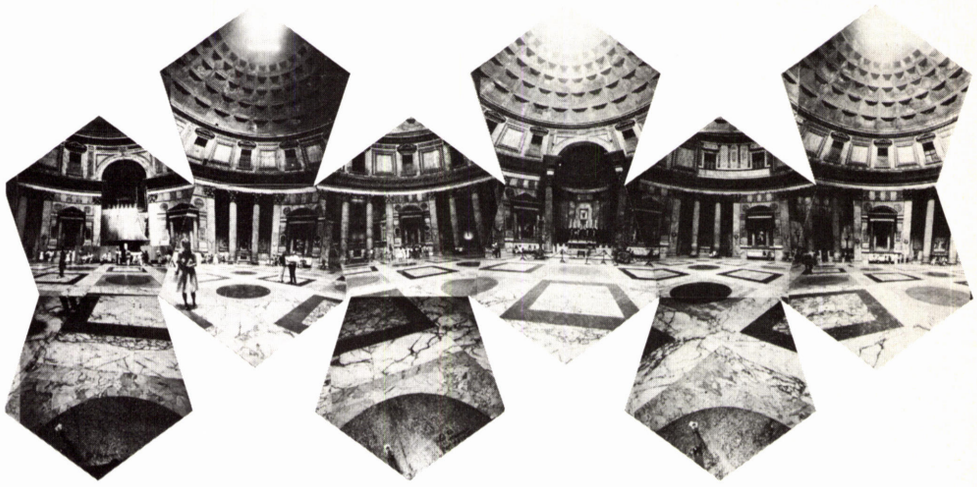
Botta, who spoke in French and Italian and communicated with most of his students through interpreters, stressed the cultural importance of the site. Nearly all of his students devoted their efforts to suppressing the highways nearby through rerouting or burying them. One dissident, however, went the other way, and tried to remake proposed access ramps into a massive spiral sculpture.

Most of Maki's and Myers' students developed apparently buildable projects that attempted to exploit the site's accessibility and visibility while recognizing its cultural importance. "It doesn't make sense to move a freeway around to preserve a 300-year-old diagram," said Craig Hodgetts. Many of his students came up with projects that accepted the automobile and embraced the highway interchange with humor.

Bilingual bickering between Hodgetts and Botta broke out on jury day. "If you build amusement parks like these, they are very fixed," Botta said of the Hodgetts projects. "That which we build for pleasure can become like prisons."

In the end, the debate between the American, automobile-based image of the city and the European view of the city as cultural artifact remained unresolved, an outcome appropriate to Philadelphia itself, a city which reflects aspects of both ideals. [Thomas Hine]

Thomas Hine *is architecture critic of* The Philadelphia Inquirer.



Cut and fold to form the Pantheon, shown here flat in a Termes total photo (Pat. 4214821).

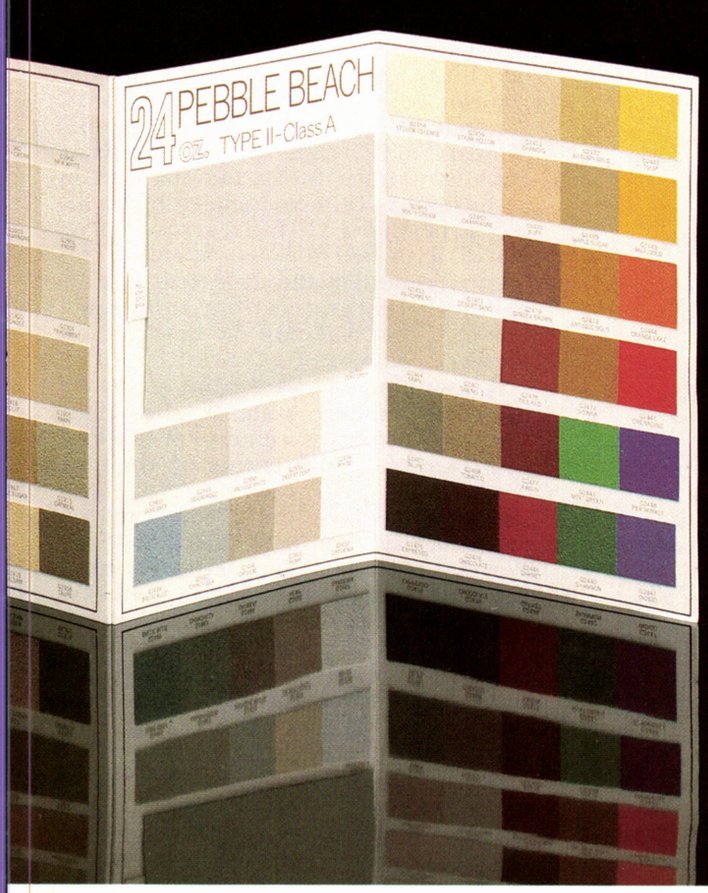
Termes total photo

A typical tourist might snap six or seven shots of the Grand Canyon which, when placed side by side, supposedly capture the scale of the canyon as one picture could not. This method has been refined by Spearfish, S.D., artist Dick A. Termes. The "total photo," as he calls it, lends itself naturally to panoramic interiors or sweeping outdoor views.

The final form of the total photo is three-dimensional, the principal tool a tripod-supported wooden dodecahedron (12-sided sphere). The camera with a superwide lens is mounted on each of the dodecahedron surfaces, and a photo is taken from each viewing angle. The resulting 12-piece photograph, when developed, resembles a puzzle. Simple cutting and pasting creates the three-dimensional final product.

Those who hope to duplicate the total photo had best be forewarned: Not only is the process patented, but Termes copyrights each total photo he takes. [RJ]

[*News report continued on page 42*]



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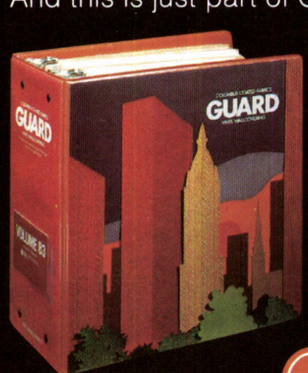

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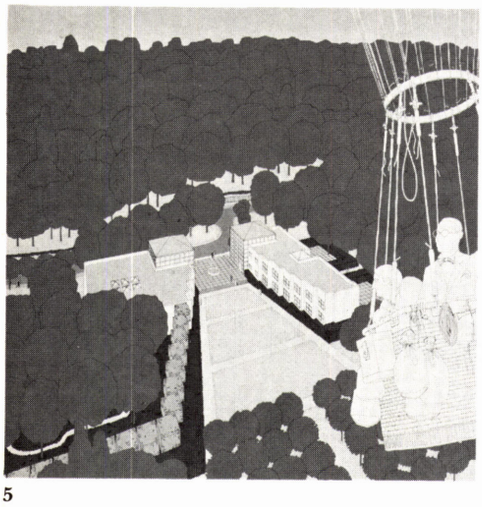
News report continued from page 41

News report continued from page 48



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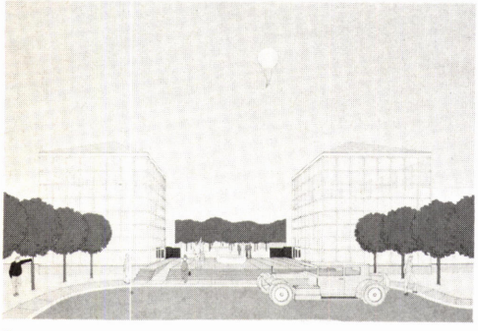

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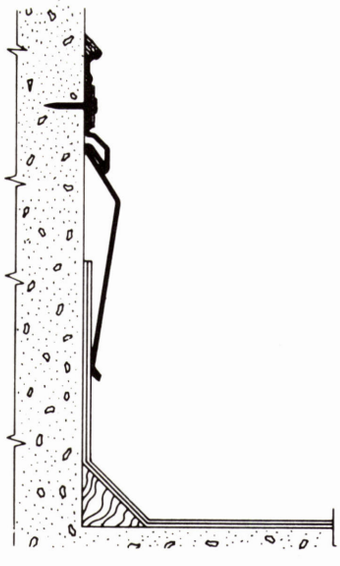
[*News report continued on page 55*]

6

FRY SPRINGLOK FLASHING SYSTEMS

Springlok Detail



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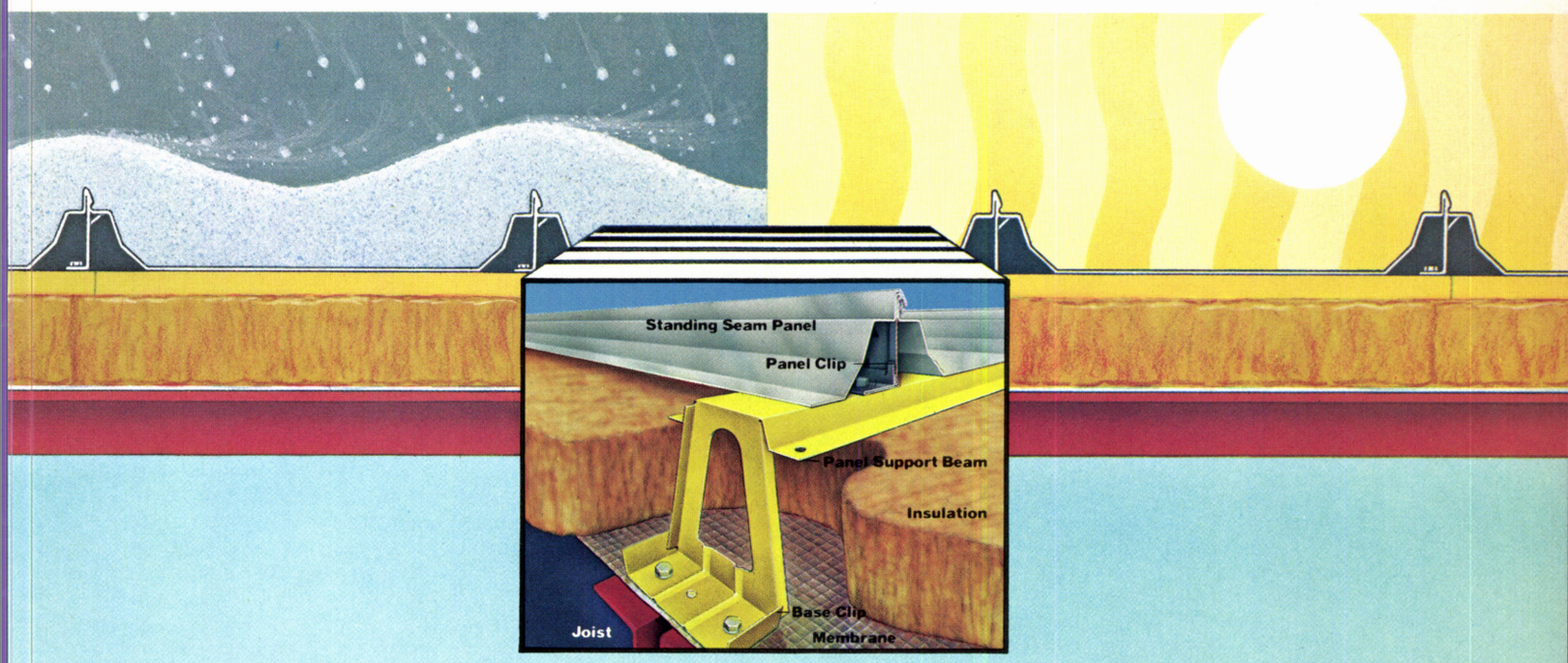

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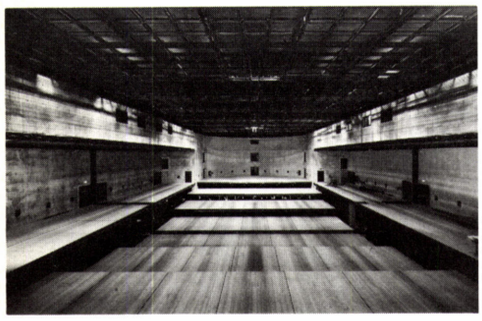
News report continued from page 42

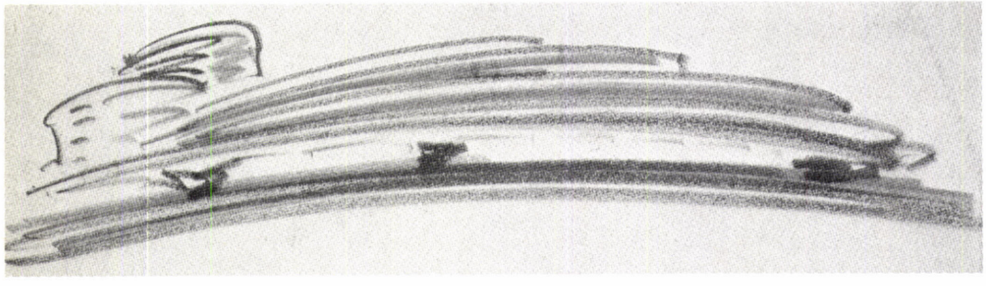
Eric Mendelsohn's Universum Cinema

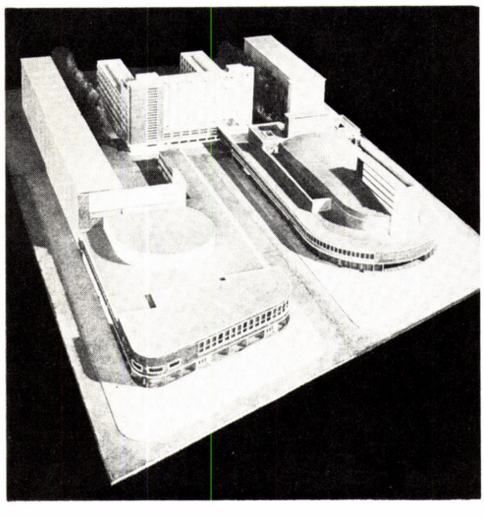


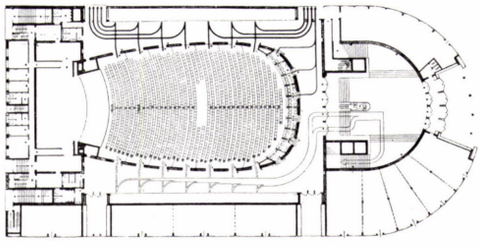
Siegfried Buker

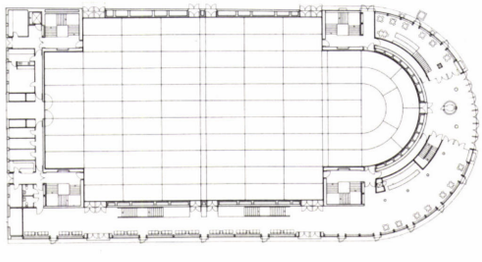
Provoked during a visit to the Netherlands by the sharp contrast of "analytic Rotterdam" and "visionary Amsterdam," German architect Eric Mendelsohn articulated his "reconciliatory programme" in a letter to his wife: "Certainly the primary element is function," he wrote, "but function without sensibility remains mere construction. . . . Function plus dynamics is the challenge" (quoted in Kenneth Frampton's *Modern Architecture*).

Siegfried Buker









Top to bottom: renovated interior and exterior; sketch by Mendelsohn; model of Lehniner Platz; original and new plans.

That credo has been invested with unexpected irony in the current controversy over the renovated Universum Cinema, part of Mendelsohn's Lehniner Platz (1927–1928) in Berlin. The Cinema, damaged by shellfire in 1945, subjected to unsympathetic alterations in 1948, and put up for sale (and presumably destruction) in 1975, was saved and restored by architect Jurgen Sawade who convinced the avant-garde theater group Schaubühne am Hallenschen Ufer to adopt the Universum as their new home. Critics of the completed work claim that Sawade's alterations have severed the link between function and expression, preserving the shell as an empty sign without significance.

The need for elaborate structural repairs has never been questioned; a survey by architects Helge Pitz and Winifried Brenne found the south façade and roof to be dangerously unsound, their condition necessitating complete reconstruction. The criticism has concentrated rather on the treatment of the interior; radically modified over the years to a state bearing little resemblance to the original, the space was gutted and entirely reconfigured by Sawade to incorporate a sophisticated floor system of movable parts each 3 x 7 m, capable of supporting 1.5 tons per square meter that can be raised or lowered 3 meters to shape multiple stage/seating variations according to production requirements. The single "universal" space can also be split into three parts by means of galvanized steel rolling partitions, a tripartite arrangement one critic claims will become permanent. A suspended 1 x 1 m steel grid ceiling disguises the maze of equipment above.

Original exterior details have been faithfully restored with one major exception: glass doors originally recessed beneath the vertical sign mast have been replaced flush with the front wall surface so that the building's powerful curve is no longer sucked in by the entrance vacuum but sweeps continuously past. Among changes in plan, shops that faced the plaza have been removed entirely and replaced with the theater foyer, and the original grand lobby has been absorbed into the enlarged theater interior.

More important, however, Mendelsohn's site plan remains exactly as he composed it, the cinema's perfect semicircular apse echoed in the complementary but asymmetrical curved Kabarett der Komiker (now a bowling alley), both sweeping horizontal forms balanced by the vertical housing block that completes the plaza's axis. The curves of cinema and cabaret do convey internal functions, but they are also instruments of an iconoclastic urbanism, their shapes set in deliberate contrast to the rectilinear urban grid. If the integration of container and contained has been obscured in the course of passing time, the building's dynamic relationship to its site and its city remains to illustrate Mendelsohn's Expressionist sensibilities at the urban level. [DDB]

[*News report continued on page 47*]

1863: North Railway Station, Place de Roubaix; Architect: Jacques Hittorf.

1982: Florida State Museum, Gainesville, FL; Architect: Vickery-Ovresate-Awsumb & Assoc., Orlando.

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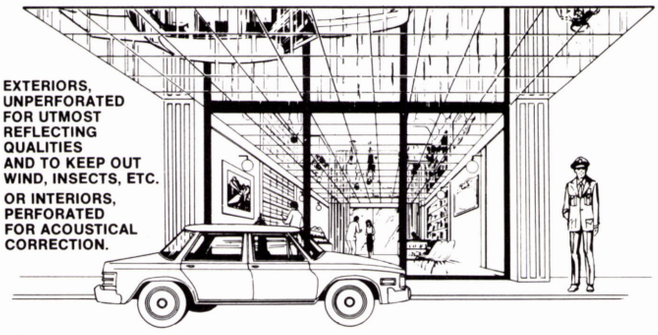

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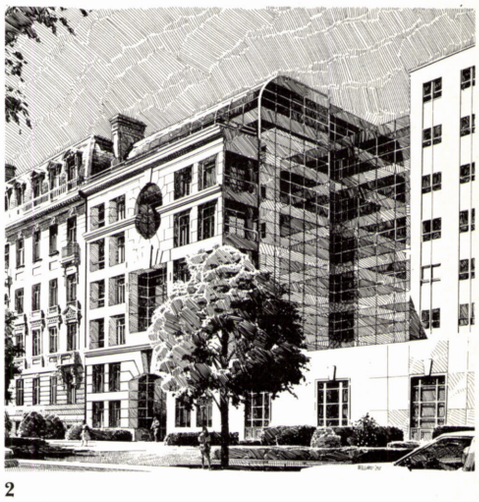
News report continued from page 44

In progress

1

1 St. James Townhouses, Cincinnati, Ohio. *Michael Graves, Princeton, N.J.* Set in transitional Walnut Hill, these townhouse condominiums adopt the blocky massing of local row houses. Each block has two units with private front entrance and porch; the structures rise three stories on the street, two in back. Interiors are strongly modeled, their edges defined with stenciled patterns and brass studs. Developer Robert Sala expects the houses to be constructed separately as financing becomes available. Drawings of the townhouses are to be included in a show of work by Michael Graves at the Max Protetch Gallery (New York, May 14–June 11).

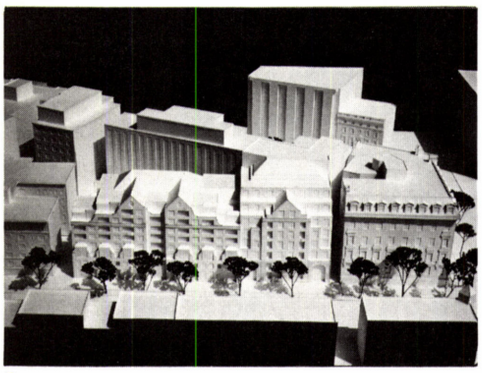


2

2, 2a Brookings Institution Addition, Washington, D.C. *Architects: Keyes Condon Florance, Washington.* This through-block addition to the Brookings Institution literally bridges the gap between a severe 1960s Brookings and the adjacent 1915 headquarters of the National Trust for Historic Preservation. The addition's Massachusetts Avenue façade slides a limestone screen with oversized oculus and omitted keystone across a curtain wall complete with roll-back desktop man-

[*News report continued on page 48*]

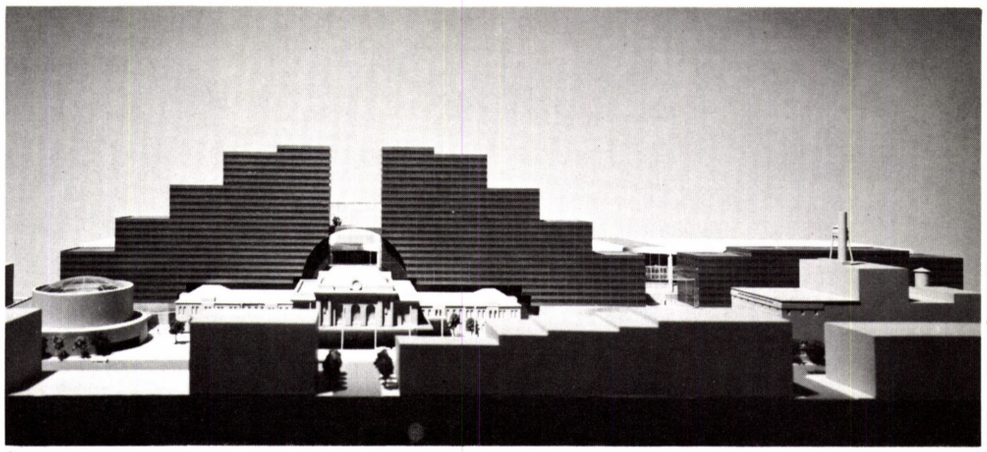
News report continued from page 47



2a

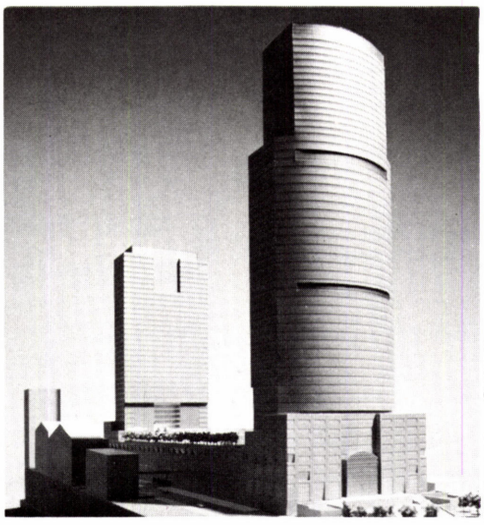
sard. Fronting both on Mass. Ave. and P Street, which converge at Dupont Circle, the office block connects to a complex of 68 condominiums, sited in perimeter-block fashion to create an inner courtyard. The units are massed and styled to match P Street's smaller scale townhouses.

3 Denver Union Terminal Complex, Denver, Colo. *Architect: Rafael Vinoly, New York.* The historic Denver Union Terminal station is to be renovated for office and retail use as part of a new convention/hotel center. The 1000-room hotel steps up to frame the station, situated at the end of a major city axis. Behind the hotel, the 775,000-square-foot convention center spans railway lines; rail service will connect to a smaller, new terminal adjacent to the original. A separate structure will house 300,000 square feet of office space.



Wolfgang Hoyt © ESTO

3



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4

4 Currigan Hall Residential/Commercial Complex, Denver, Colo. *Architect: Rafael Vinoly, New York.* With convention facilities shifting to the new DUT Complex, Denver's existing convention center Currigan Hall is to be renovated as a 200,000-square-foot retail atrium connecting to new 42-story and 57-story office and residential towers. Combined office space in the two towers equals 2.5 million square feet; residential space totals 300,000 square feet. Total construction costs for the paired projects is estimated at $750 million.

[*News report continued on page 50*]

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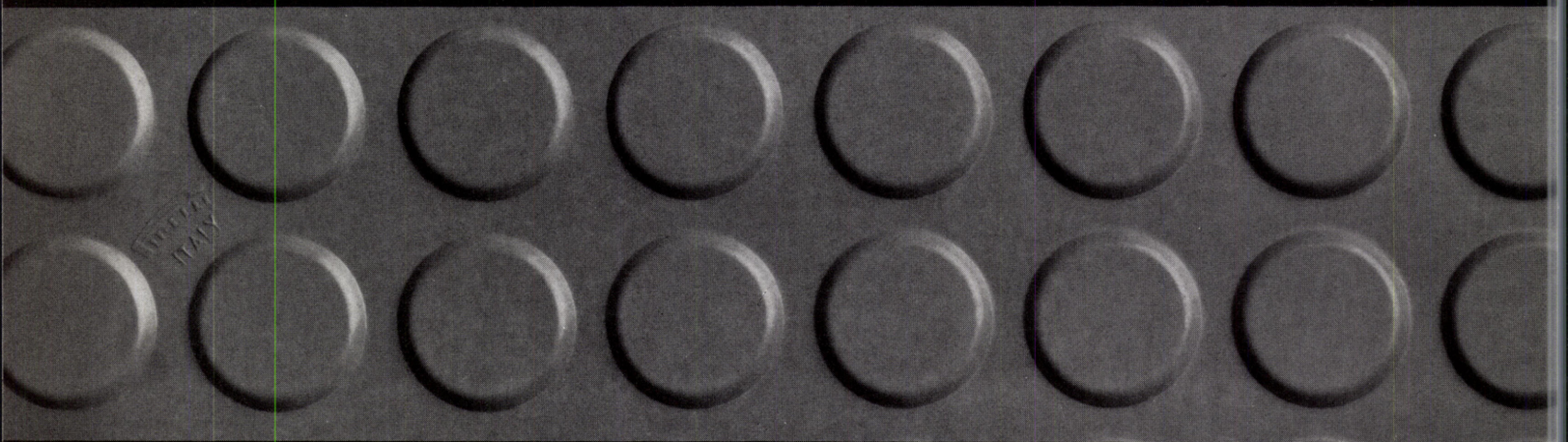

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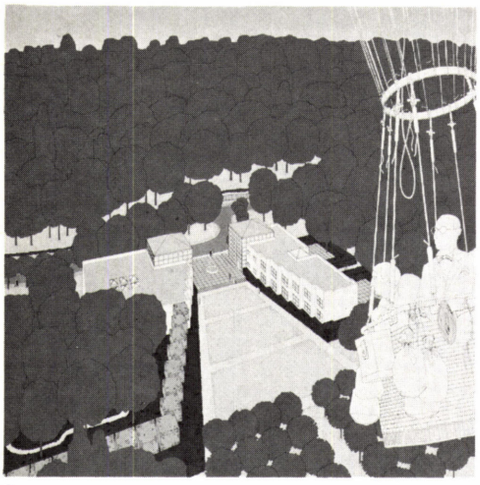
News report continued from page 48



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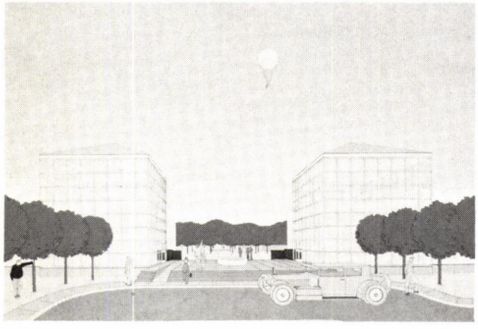

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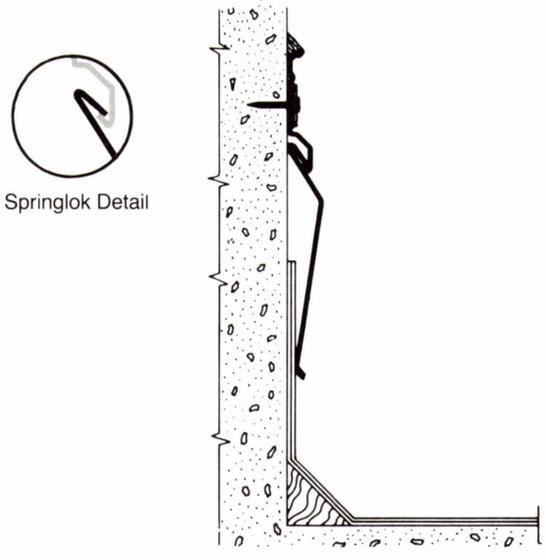
[*News report continued on page 55*]

6

FRY SPRINGLOK FLASHING SYSTEMS



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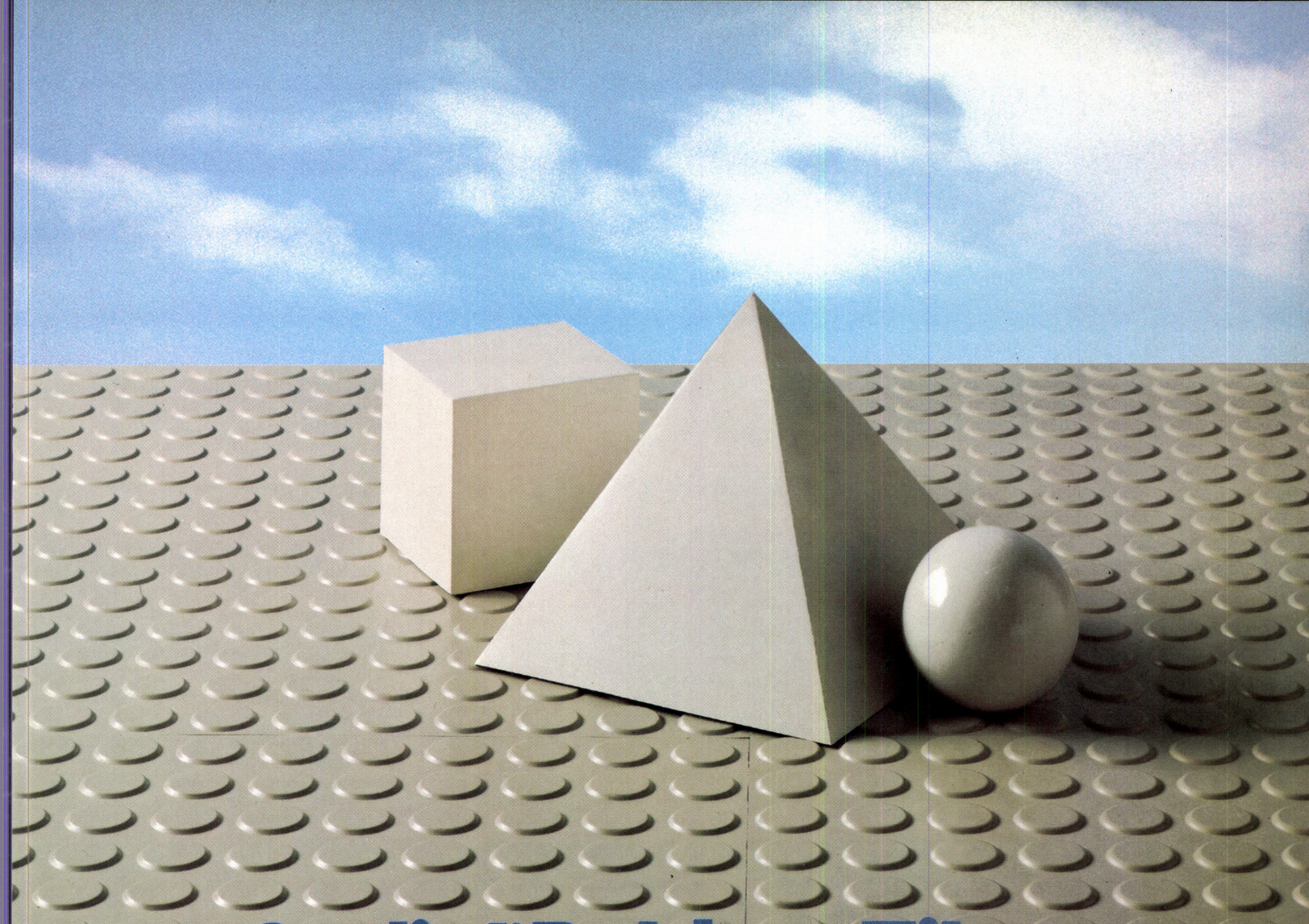

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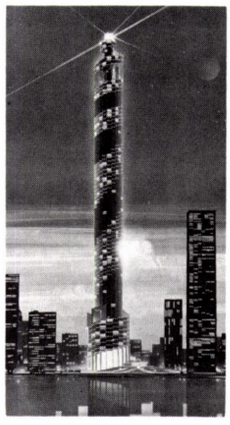
Pencil points continued from page 25

22; initial exhibitions have been canceled and the gala opening has been rescheduled for Oct. 27. Some of the building's exterior stucco is also reportedly cracking.

¶ The new Historical Museum, also part of the Dade County Cultural Center, suffers the same flaws and will open a full month behind schedule in June. The construction of the complex's third building, a library, remains on schedule.

¶ Total damages could add $1 million to the center's $26 million price tag.



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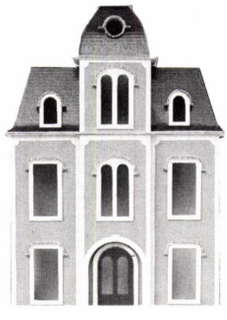
Taking Frank Lloyd Wright's organic ideal one step beyond the Price Tower, Cuban-born architect Mario Miqueli proposes his Cintas Building to be modeled on a DNA molecule. The tower's spiraling double helix, derived from the Fibonacci series, is a futuristic vertical city topped by a space research lab and light sculpture.

¶ A central drive-in double-helix ramp grants auto access to the surrounding 25-story spiral of schools, offices, clinics, boutiques, etc. Above, 155 floors of residential and office space, accessible by elevator only, twist upward in a form Miqueli claims is earthquakeproof.



Second Empire Paper House.

Houses of cards

Architect Jeffrey Milstein of Woodstock, N.Y., took advantage of a slack period in his practice to design and produce a set of six architectural notecards. Each is a stylized silhouette of a house with the history and distinguishing characteristics of its style outlined on the back of the card.

¶ Milstein plans to enlarge his paper house collection in the future, but will presumably continue to concentrate on American examples.

AIA/ACSA Educator Award

Charles Burchard, dean emeritus of the College of Architecture and Urban Studies at Virginia Polytechnic Institute and State University, is the recipient of the eighth annual Award for Excellence in Architectural Education conferred by the AIA and the Association of Collegiate Schools of Architecture at ACSA's annual meeting in Santa Fe, N.M., March 19–22.

¶ Burchard, who began his educational career at Harvard's Graduate School of Design in 1945, joined the faculty of VPI&SU in 1964 as the first dean of the architecture school. He retired in 1980.

Publications: new and noteworthy

On the market as of February, the new **Design Book Review** *is a welcome and serviceable guide to the shelves. The quarterly publication, edited by Elizabeth Snowden, John Parman, and Mark Rakatansky and published out of Berkeley, will feature reviews by Hiroshi Watanabe, Kurt Forster, and others on books whose subjects range from semiotics to working drawings.*

¶ Also out is a new bilingual tabloid on Canadian architecture entitled **Section a.** *The premier Jan./Feb. issue offers a scathing critique of the Berlin blockbuster 'OKanada: an Exhibition of Canadian Culture' and a revealing interview with four government officials and architects on the sensitive subject of competitions, one of which—Mississauga City Hall—is then dissected in detail.*

¶ And **Vanity Fair** *is back, its predictable choice for the first 'what's hot' portfolio in March: Graves's Portland Building.*

Union Station restoration

Washington's Union Station will once again act as the Capitol's gateway by rail. The 1908 Beaux Arts monument designed by Daniel H. Burnham had been converted into a visitors' center for the Bicentennial, its rail functions shifted to a temporary shed at the rear.

¶ Now the Department of Transportation plans to take down the multimedia shows and fill in the performance pit. Plans for the long-overdue reconversion, which include completion of the parking structure begun in 1976 and demolition of the temporary station, will cost some $70 million, but as travelers to D.C. know, it is surely worth the expense.

Acoustics versus art

Some 800 tubes suspended from the ceiling in Toronto's Roy Thomson Hall have been removed at the suggestion of the hall's acoustician Dr. Ted Schultz of the U.S. firm Bolt, Beranek & Newman.

¶ Architect Arthur Erickson has called the change a "desecration" that mars the design by Arthur Erickson/Mathers Heldenby Associates Architects.

¶ The tubes, shaped and shaded to suggest a colored sunburst, disguised mechanical and lighting equipment. The fabric-covered cardboard forms are guilty of preventing proper sound reflection from the ceiling. Sound in the hall reportedly has improved since the removal of the tubes, but Erickson believes the changes will nonetheless necessitate a redesign of the entire ceiling, at considerable expense.

[*Pencil points continued on page 54*]

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Pencil points continued from page 52

Design Center developments

Emmett L. Dineen, former Senior Vice President of the Merchandise Mart in Chicago, has been appointed president of the International Design Center, New York. Scheduled to open in 1985, the IDCNY will occupy three renovated commercial buildings in Long Island City.

¶ I.M. Pei & Partners are architects for the master plan; Joseph D'Urso has been commissioned to design the interior public spaces for Center One, the former Chicle Building; and Gwathmey/Siegel & Associates will design Center Two, the former Eveready Building. A third renovated building and fourth new one will be included in Phase II. Vignelli Associates will develop the graphic program for IDCNY. When complete, the complex will total four and a half million square feet.

¶ Meanwhile, the Merchandise Mart is in the process of selecting a location for a similar facility in Manhattan, following the opening of its Design Center in Washington, D.C., on April 25.

Preservation Week

The National Trust for Historic Preservation has designated May 8–14 as Preservation Week with the theme 'Preservation is Housing America.'

¶ Events around the country will underscore the importance of rehabilitation as a practical and cost-effective solution to the problem of housing at all income levels.

By design

The subject of contemporary product design and the decorative arts is to be taken up by the Philadelphia Museum of Art this fall. 'Design Since 1945' will run from Oct. 16, 1983 through Jan. 4, 1984 and is to be curated by Kathryn K. Hiesinger.

¶ Some 450 objects from American, European, and Japanese sources will be organized for the didactic purpose of illustrating industrial design and manufacturing processes. George Nelson will design the installation; prominent designers, among them Niels Diffrient, Achille Castiglioni, and Jack Lenor Larsen, will assist in the selection of objects and will contribute essays to the show's catalog.

Wood design competition

The American Wood Council is accepting entries to the second National Design Award Program for Nonresidential Buildings.

¶ Awards are given biennially for completed buildings in three categories: commercial, institutional, and industrial.

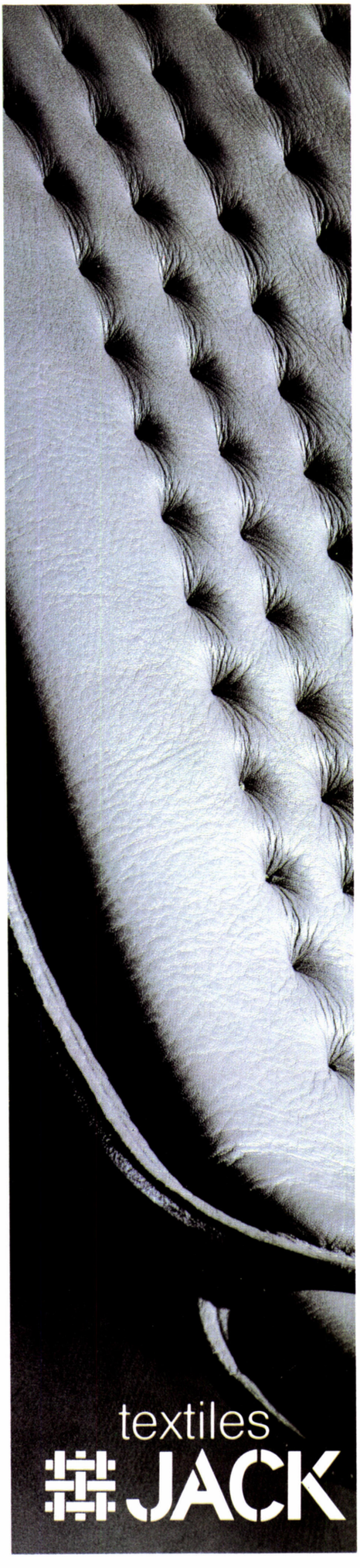
¶ For further information contact: the American Wood Council, Suite 500, 1619 Mass. Ave., N.W., Washington, D.C. 20036. Submissions are due Sept. 1, 1983.

Shaking things up

Simulated earthquakes, stronger than the one that leveled San Francisco in 1906, have tested the resistance of a 16-foot-tall concrete model of a high-rise building at the Earthquake Engineering Research Center of the U. C. Berkeley.

¶ The research, supported by the National Science Foundation, is part of a U.S./Japan effort to develop an economical test for the earthquake resistance of new building designs and the effectiveness of repairs to old ones.

¶ The simulations use electrohydraulic jacks to recreate actual ground motions. Japanese researchers have already subjected a full-scale seven-story building to similar fake quakes.



John Lennon park approved

Plans to develop a portion of Central Park as a memorial to singer John Lennon have been approved by the City Landmarks Preservation Commission.

¶ Sited in Strawberry Fields, an area named in 1981 after the Beatles song, the new landscaping will center on a mosaic spelling out the word "Imagine," title of the Lennon song. The work is to be funded by a $500,000 gift from widow Yoko Ono.

Giurgola projects

Mitchell/Giurgola Architects is designing a Center for Industrial Innovation for the Rensselaer Polytechnic Institute campus in Troy, N.Y. The engineering laboratory building, sponsored by RPI with the state's Urban Development Corporation, will house facilities for the study of manufacturing technologies, microelectronics, computer-aided design, and robotics.

¶ Mitchell/Giurgola is also designing an addition to the Art Museum at Princeton University.

Pitching in for preservation

Yankee, *a regional magazine about New England life, reportedly plans to solicit 25 cents from each renewing subscriber to fund historic preservation efforts.*

¶ Contributions, to be matched by Yankee, *will support 100 college students working on projects organized by the National Trust for Historic Preservation.*

Residential design competition

Organized in coordination with the Tsukuba Expo '85, the 1983 Shinkenchiku Residential Design Competition will explore the theme of 'Dwelling with Historicism and Localism.'

¶ Submitted designs for single residences will be judged by architects Yoshinobu Ashihara (Japan), Masato Otaka (Japan), Charles M. Correa (India), Michael Graves (U.S.A.), and Atsushi Shimokobe (standing director of the Japan Association for the International Exposition Tsukuba, 1985) according to the manner in which they respond to local climate, history, and geography. The setting may be urban, suburban, or rural.

¶ Entries should be mailed to Shinkenchiku-sha Co., Ltd., 2-31-2 Yushima, Bunkyo Ward, Tokyo 113, Japan, and will be accepted from Sept. 1 to 30, 1983. Winners will be announced in the Feb. 1984 edition of The Japan Architect.

Reaching the peak

Winners of the International Competition to design a residential complex for the Peak in Hong Kong have been selected.

¶ First prize to Zaha M. Hadid (U.K.); second to Barrington C. Marshall (Australia); and equal third prizes to John Hagmann/David Mitchell (U.S.A.) and Edmund B. Burke (Ireland).

News report continued from page 50

Calendar

Exhibits

Through May 14. French Beaux Arts Drawings by Victor Postolle. Philippe Bonnafont Gallery, San Francisco.

Through May 15. Ornamentalism: The New Decorativeness in Architecture and Design. Hudson River Museum, Yonkers, N.Y.

Through May 16. Exhibit Sketches: Le Corbusier's Creative Process. Architecenter, Chicago.

Through May 21. Designs for Theater: Drawings and Prints. Cooper-Hewitt Museum, New York.

Through May 22. Four Villages: Architecture in Nepal. Galleries I & II, Craft and Folk Museums, Los Angeles.

Through May 22. Paul Cret at Texas: Architectural Drawing and the Image of the University in the 1930s. Archer Huntington Art Gallery, University of Texas at Austin.

Through May 27. Samuel Yellin: Master Metalcrafter. Great Hall, Philadelphia College of Art.

Through June 5. Architecture of the Vatican. Metropolitan Museum of Art, New York.

Through June 15. The Architect's Vision: From Sketch to Final Drawing. Chicago Historical Society, Chicago.

Through June 12. Frank Lloyd Wright from the Metropolitan Museum of Art. Le Chateau du Fresne, Musée des Arts Décoratifs, Montreal.

Through June 30. Mondrian: New York Studio Compositions. Museum of Modern Art, New York.

Through July 3. Frank Lloyd Wright's Japanese prints. The Octagon, 1799 New York Ave., NW, Washington, D.C.

Through July 30. Great Drawings from the Royal Institute of British Architects. The Drawing Center, 137 Greene St., New York.

May 15–18. London Furniture Show. Earls Court, London. Also, **May 15–19,** Interior Design International, Olympia, London.

May 17–June 3. Walter Gropius: A View of Japan. Gund Hall Gallery, Harvard University Graduate School of Design, Cambridge, Mass.

Competitions

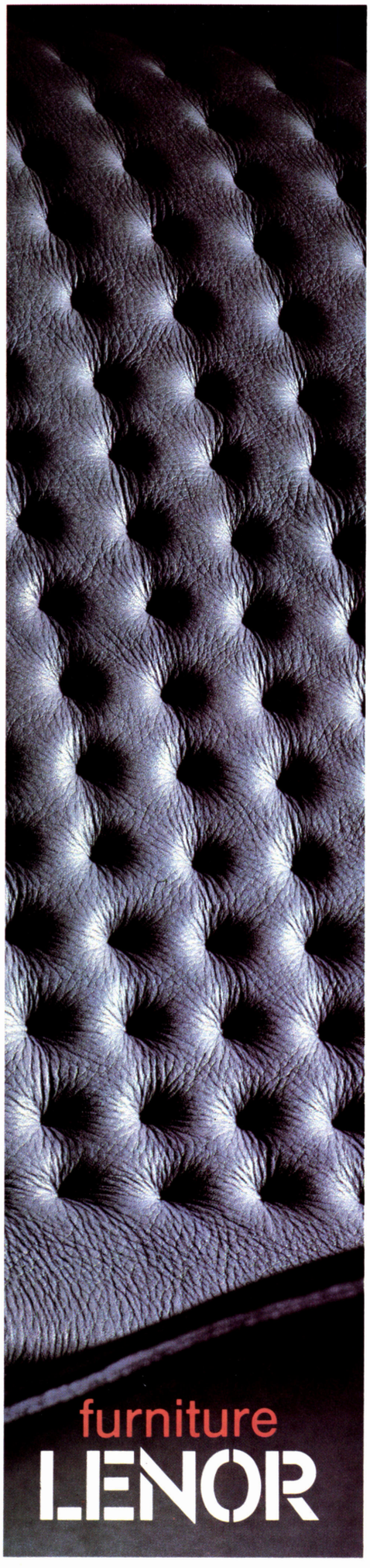
June 2. Entry deadline, AIA-Sunset Magazine Western Home Awards. Contact AIA-Sunset Magazine Western Home Awards, Box 2345, Menlo Park, Calif. 94025.

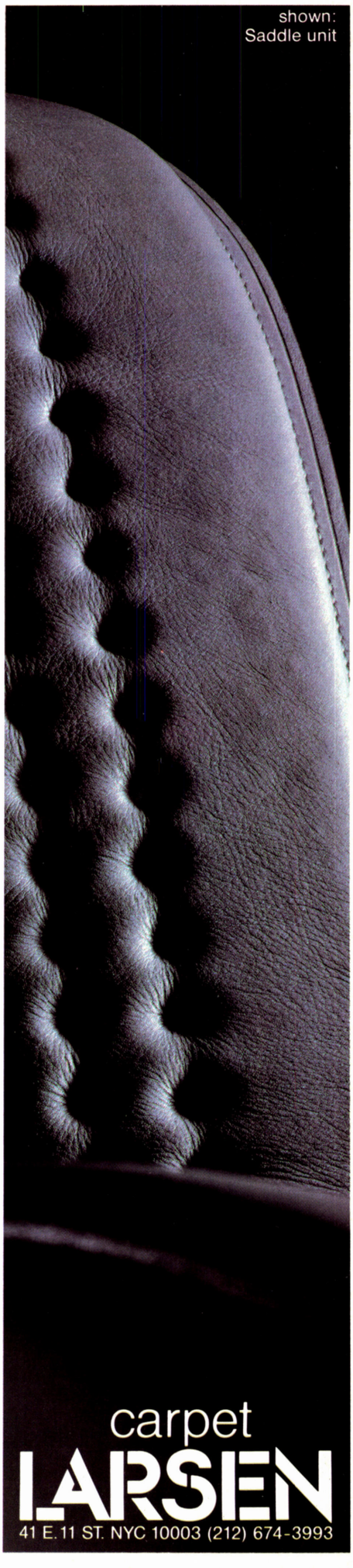
July 4. Entry deadline, Olympic Gateway Competition. Contact LAAIA, 8687 Melrose Ave., Los Angeles, Calif. 90069.

Aug. 12. Entry deadline, First Annual IALD Lighting Awards Program. Contact Stephen W. Lees, Jules G. Horton Lighting Design, Inc., 200 Park Ave. So., Suite 1401, New York, N.Y. 10003 (212) 674-5580.

Sept. 1. Entry deadline, GE Precise Lighting Design Competition (for finished projects). Contact General Electric Co., Specialty Lamp Dept., Nela Park #3372, Cleveland, Ohio 44112.

[*News report continued on page 56*]





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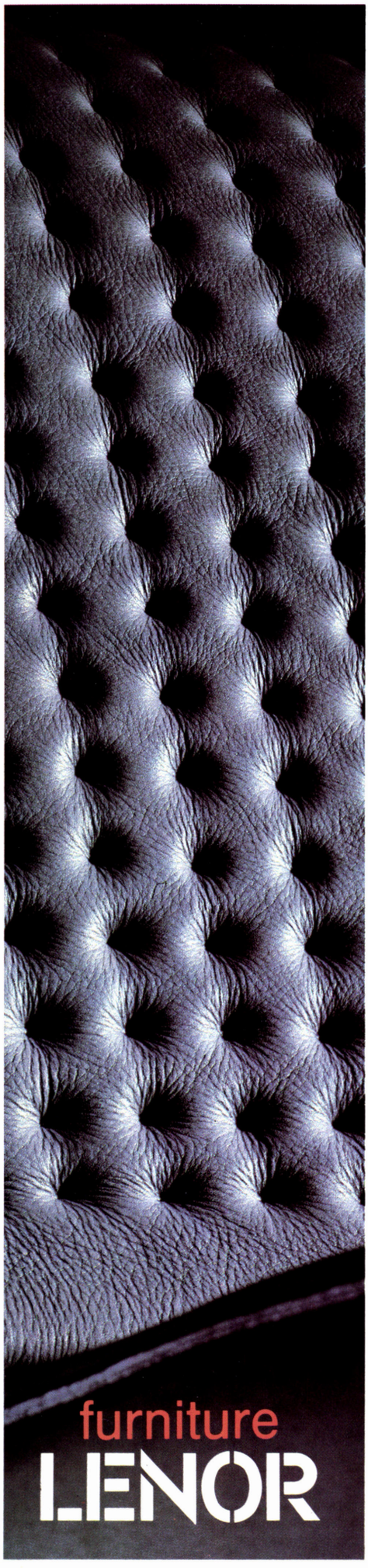

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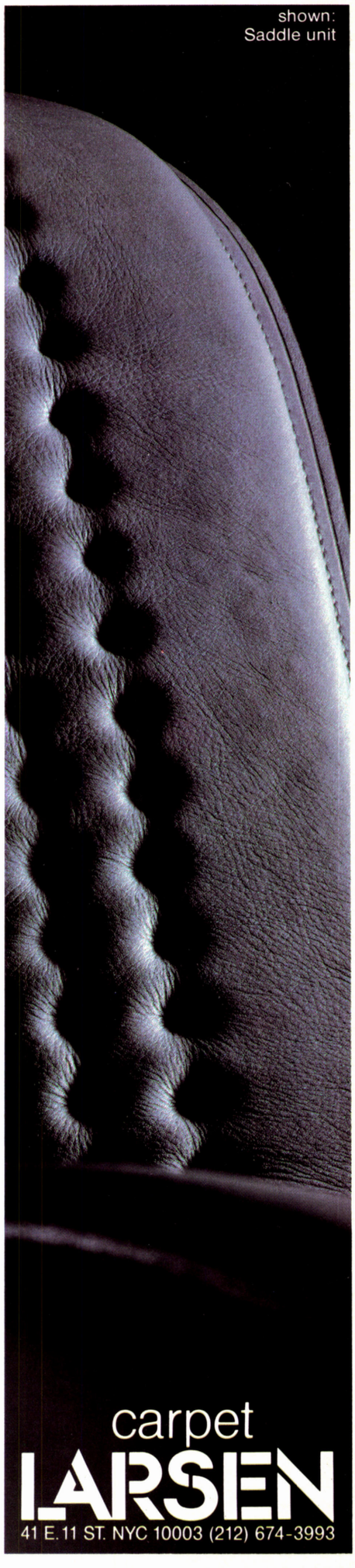


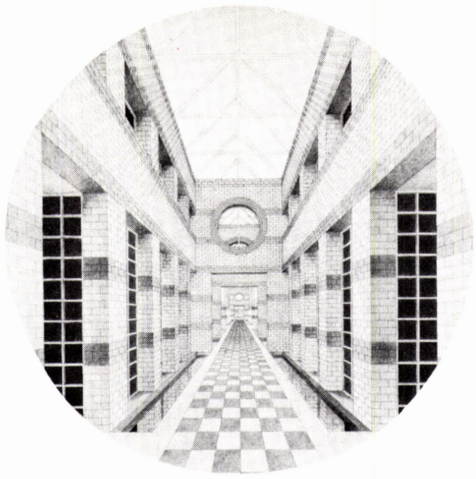
News report continued from page 55

Sept. 1–30. Entry deadline period, Shinkenchiku Residential Design Competition. Contact Shinkenchiku-sha Co., Ltd., 2-31-2 Yushima, Bunkyo Ward, Tokyo 113, Japan.

Conferences, seminars, workshops

May 3, 10, 17. Young Architects Forum, Site, Scale, and Spectacle. The Architectural League, 457 Madison Ave., New York.

May 12–15. Workshops to help investors use tax incentives for historic rehabilitation, Baltimore. Contact Education Services/"Successful Rehabilitation," National Trust for Historic Preservation, 1785 Massachusetts Ave., NW, Washington, D.C. 20036 (202) 673-4092. Subsequent dates: **June 9–12,** Pittsburgh, **June 23–26,** St. Louis.



May 3, 10, 17. Young Architects Forum. Headquarters, Solar Ray Systems, Ralph Johnson, Perkins & Will.

May 18. "Construction Failure—Prevention and Liability," Arbitration Day seminar, New York. Contact Betty Berry, American Arbitration Association, 140 W. 51 St., New York, N.Y. 10020 (212) 484-4006.

May 18–20. "Bridge to the Future," a symposium commemorating the centennial of the Brooklyn Bridge, Barbizon Plaza Hotel, New York. Contact Conference Dept., New York Academy of Sciences, 2 E. 63 St., New York, N.Y. 10021 (212) 838-0230.

May 22–25. AIA 1983 Convention, "American Architecture—A Living Heritage," New Orleans.

May 23–27. Lighting Fundamentals for Interior Designers and Architects. Lawrence Holiday Inn & Holidome, Lawrence, Kans. Contact Dru Toebben, Divison of Continuing Education, University of Kansas, Lawrence, Kans. 66045 (913) 864-3284.

May 31–June 3. International Conference on Building Energy Management, Iowa State University, Ames, Iowa. Contact James E. Woods, 110 Marston Hall, Iowa State University, Ames, Iowa 50011 (515) 294-8815.

June 1–3. American Solar Energy Society annual meeting, Minneapolis/St. Paul, Minn. Contact American Solar Energy Society, 205B McDowell Hall, University of Delaware, Newark, Del. 19711.

June 7–9. International Energy Trade Show/Conference, Ohio Center/Hyatt Regency, Columbus, Ohio. Contact Susan Thompson, Trade Show Director, The National Energy Journal, 411 Cedar Rd., Chesapeake, Va. 23320 (800) 446-8303.

June 8–10. A/E Systems '83. Market Hall, Dallas. Contact A/E Systems Report, P.O. Box 11316, Newington, Conn. 06111 (203) 666-9487.

June 12–17. 33rd Annual International Design Conference in Aspen: "The Future Isn't What It Used to Be." Contact Lalli and Moore, 330 W. 42 St., New York, N.Y. 10036 (212) 947-6628.

June 14–17. NEOCON 15, Merchandise Mart, Chicago (see p. 59).

June 16–18. AIA Midwest Regional Conference, Merchandise Mart, Chicago. Contact AIA Midwest Chapter, 845 North Michigan Ave., Chicago, Ill. 60611, (312) 337-5800.

June 19–21. Beyond the Suburbs: Planning and Development in Small Cities, Towns, and Rural Counties, Nashville. Contact American Planning Association, 1776 Massachusetts Ave., NW, Washington, D.C. 20036.

June 23–25. Computers: Process, Design, Illinois Institute of Technology, Chicago. Contact Val Lewandoski, Manager, Continuing Education, IIT, (312) 567-3020.

June 24–26. Construction Specifications Institute Annual Convention, Kansas City, Mo. Contact CSI, 601 Madison St., Alexandria, Va. 22314 (703) 684-0300.

June 27–28. Reusing Old Buildings: Preservation Law and the Development Process, Fairmont Hotel, San Francisco. Contact Conference Coordinator, The Conservation Foundation, 1717 Massachusetts Ave., NW, Washington, D.C. 20036 (202) 797-4300.

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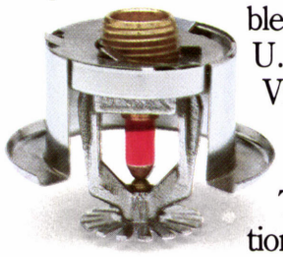

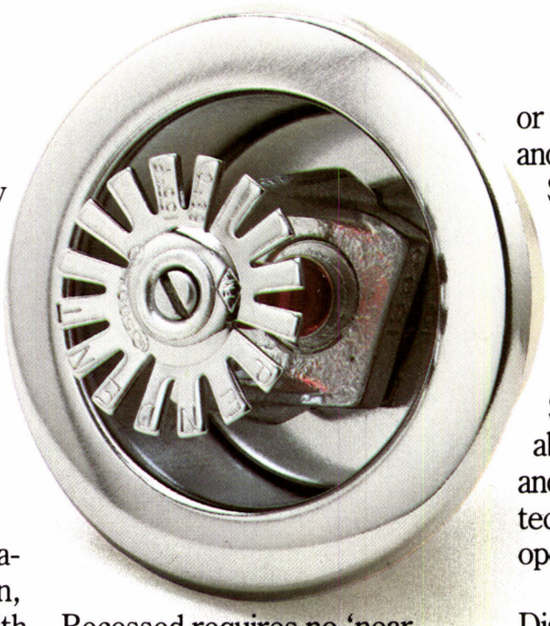

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THE MERCHANDISE MART/CHICAGO

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JUNE 14–17, 1983

The first Midwest regional conference of the American Institute of Architects will be held in conjunction with NEOCON 15, the international contract furnishings market and congress on environmental planning, June 14–17. The conference, scheduled for June 16–18, adds an architectural emphasis to NEOCON programs.

Both NEOCON and the AIA will celebrate Nathaniel A. Owings's 1983 AIA Gold Medal Award, as well as Holabird & Root's 1983 Firm Award. Owings will address the Architect's Day luncheon, Friday, June 17.

Keynote speaker during NEOCON will be Dr. Marvin Cetron, president, Forecasting International, Ltd., and author of the best-selling book, "Encounter with the Future: A Look into Life in the 21st Century." During the past decade, Dr. Cetron has been a consistently accurate forecaster in areas of social, political, and technological change.

Other speakers include Austrian architect Rob Krier, French architect Maurice Culot, Richard Meier of Richard Meier & Partners, New York, and Dr. Robert C. Holland, President, Committee for Economic Development, Washington, D.C. A panel discussion, "Architecture in Transition: Post High-Tech Design," will include James Ingo Freed, I.M. Pei & Partners, New York; William Pedersen, Kohn Pedersen Fox Associates, PC, New York; and Richard Keating, Skidmore, Owings & Merrill, Houston.

The main event—the premiere of new contract furnishing designs and products in the Mart—will again be complemented by NEOCON International, an exhibit of the newest designs in contract furnishings from Canada, Europe, South America, and Japan at the Expocenter, just across the street from the Mart. Also at the Expocenter, *Progressive Architecture* will display prototypes of the winning entries in the 1983 International Furniture Competition.

THE MERCHANDISE MART/CHICAGO

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JUNE 14–17, 1983

Seminars and Workshops

Tuesday, June 14

Seminar 4:30 P.M.
'Public/Private Ownership'
William H. Hudnut III, mayor of Indianapolis and past president of the National League of Cities, will present a case study on the revitalization of his city's central business district. Robert C. Holland, president, Committee for Economic Development, will detail the CED's involvement in large-scale revitalization programs in Baltimore, Cincinnati, and St. Paul.

Wednesday, June 15

Seminar 8:30 A.M.
'Encounters with the Future: Preparing for the 21st Century'
Dr. Marvin Cetron, expert in scientific forecasting and president of Forecasting International, Ltd., will offer a practical view of the future in his keynote address.

Marvin Cetron

Workshop 2:30 P.M.
'New Concepts in Lighting: Engineering and Behavioral Considerations'
Sylvan Schemitz, principal, Sylvan R. Schemitz & Associates, and Michael L. Durschmid discuss the use of energy efficient lighting and the continuing concern for illumination based upon human factors. An examination of task and ambient lighting, daylighting, and new sources that will have an impact on the productive office environment.

Maurice Culot

Seminar 4:30 P.M.
'The New Architectural Classicism: A European Perspective'
Rob Krier, Austrian architect and Maurice Culot, French architect, both outspoken proponents of historicism in urban design, will present their current work.

Seminar 4:30 P.M.
'Office Automation and the Total Work Environment: Its Impact on the Physical Workspace'
An examination of the behavioral and physical aspects of the total work environment.

Thursday, June 16

Seminar 8:30 A.M.
'American Industry Responds to the Challenges: Conquering the Limits of Growth'
William E. LaMothe, chairman, Kellogg Company, presents plans for a new world headquarters in Battle Creek, Mich. Fletcher L. Byrom, chairman emeritus, Koppers Company, and chairman of the Committee for Economic Development, forecasts America's role in the competitive world market.

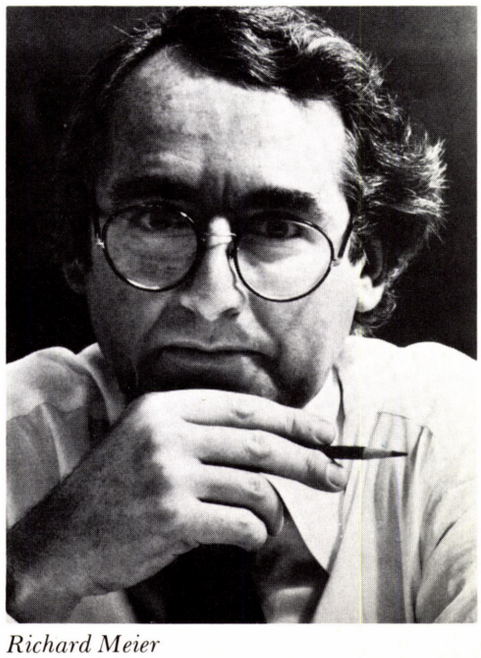
Workshop 10:30 A.M.
'New Economic Rules in Hospital Design: Yesterday's Solutions/Today's Problems?'
Dr. Stuart A. Westbury, president, The American College of Hospital Administrators, will lead a discussion on the current changes in financial policies that will directly affect the future design and construction of the primary, secondary, and tertiary medical institution.

NOON
Facilities Day Luncheon

'The Challenges of the Emerging New Profession'
Jack Gearhart, vice president, New Headquarters Project, TRW, Inc., Cleveland, will present an overview of the company's project and discuss the increasingly important role of the facility manager.

Workshop 2:30 P.M.
'The New Financing and Urban Revitalization: UDAG & the Public/Private Partnership'
This workshop will cover the practical applications and availability of federal and state grants and private financing for small- and large-scale urban redevelopment projects. Stephen F. Dragos, executive vice president, Milwaukee Redevelopment Corporation, will respond to questions on the joint government and industry partnership in the successful redevelopment of Milwaukee's CBD. Katherine Brantley, economic development specialist, explains the latest HUD programs and UDAG credits.

Seminar 4:30 P.M.
'Contemporary Directions: An American Perspective'
Richard Meier, architect, Richard Meier & Partners, New York, will discuss his current work, especially the Museum for the Decorative Arts now under construction in Frankfurt.
[*Continued on page 66*]



Richard Meier

The Portland Building

Portland, Oregon

JG

The JG/62-63 auditorium chair–an example of classic furniture design by Peter Dickinson.

Architect, Michael Graves

Photography, Cervin Robinson

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Mismatched patterns. Delamination. Dimensional instability.

To solve these very common problems, Karastan came up with a very uncommon solution: Kara-Grid.

Kara-Grid is Karastan's new patent-pending process which combines the design precision and structural integrity of weaving with the economy of tufting.

All Kara-Grid carpets are given our unique single backing called Grid-Loc which serves to reinforce the superior body, strength, and heft of these new yarn-dyed, multicolor, patterned tufted carpets.

The Kara-Grid carpet shown here, Data Bank, is part of our new Design Coordinates Collection fashioned of soil-concealing, built-in static-control DuPont ANTRON® III nylon.

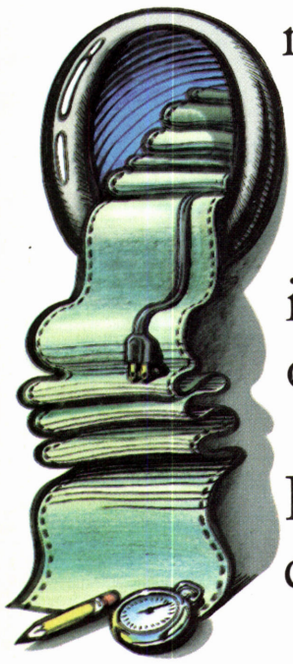
Of course, it goes without saying that our new line has all the subtle beauty and elegance that Karastan is known for. But we thought it was worth mentioning, anyway.

Karastan®

Karastan Rug Mills, a Division of Fieldcrest Mills, Inc.

Circle **No. 382** on Reader Service Card

A Notion of Motion



nce there was a man named Parker Jones who was in charge of input and output at ComTelBizCorpSat. Every morning, he would sit down at his CRT terminal where he would input and output with amazing throughput. By afternoon, though, his output of input and output was totally *ka*-put.

This displeased the third, second and first Vice-Presidents who sent the fourth Vice-President down to the ninety-seventh floor to investigate.

"Parker needs a Cyborg chair," he reported back.

"A what-borg chair?" asked Vice-Presidents one through three in unison.

"Parker's problem," explained the fourth VP, "is that he sits in front of that blasted CRT all day and never moves. A person cannot sit still hour after hour and be productive."

"What will a Cyborg chair do?" asked Vice-Presidents one through three in unison.

"Inside a Cyborg chair is a hydraulic cylinder that causes the seat to move from to and back again all day long—*while Parker is sitting still!* So even though he is seated, Parker will be continuously in motion—minute to minute."

"With a Cyborg chair," the fourth Vice-President summarized, "Parker's body won't have to stay-put."

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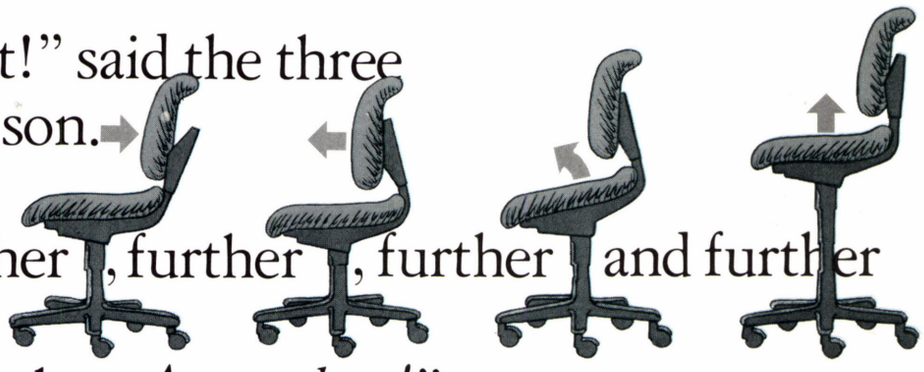
So all day long he'll feel good enough to keep up that input/output throughput."

"Well put! Well put!" said the three Vice-Presidents in unison.

"And the Cyborg chair also adjusts further, further, further and further than any other ergonomic chair on the market. *Any other!*"



Parker got his Cyborg chair with built-in motion and the Vice-Presidents got corner offices. All four of them lived happily ever after in identical houses on the same street in Greenwich, Connecticut.

Circle **No. 447**

Rudd

THE MERCHANDISE MART/CHICAGO

neocon

JUNE 14–17, 1983

Continued from page 60

Friday, June 17

8:00 A.M.
BIFMA Breakfast

Seminar 8:30 A.M.
'The Future of Worldwide Urban Development: The Next Generation of International Cities'
Bernard Weissbourd, chairman, Metropolitan Structures, Chicago, and James Rouse, chairman of the board, The Rouse Company, will explore the factors that will affect the shape, design, location, and financing of future urban developments by the private entrepreneur.

Angelo Mangiarotti

Workshop 10:30 A.M.
'The Language of Materials: From Michelangelo to the Boeing 747'
Angelo Mangiarotti, Italian architect and industrial designer, Milan, demonstrates his theories and philosophies regarding design, contrasting the use of materials—wood, stone, metal—with the way they were used in history.

NOON
Architect's Day Luncheon
Nathaniel Owings, architect/planner and co-founding partner, Skidmore, Owings & Merrill, Chicago, will address the luncheon. Owings is the recent recipient of the 1983 Gold Medal Award for excellence in architecture.

Nathaniel Owings, FAIA

Seminar 2:30 P.M.
'The Memphis Controversy: Design or Fashion?'
A panel of architects and designers will debate the pros and cons of the Memphis Design.

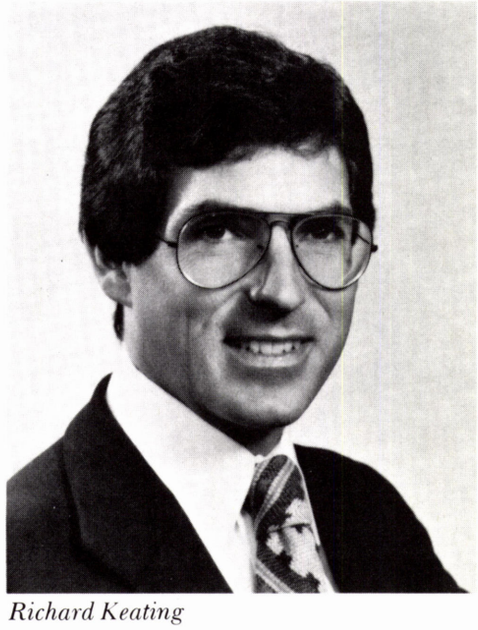
Seminar 4:30 P.M.
'Architecture in Transition: Post High-Tech Design'
James Ingo Freed, I.M. Pei & Partners, New York, Richard Keating, Skidmore, Owings & Merrill, Houston, and William Pedersen, Kohn Pedersen Fox Associates, PC, New York, collaborate in a panel discussion on the direction of architecture in transition.

Saturday, June 18

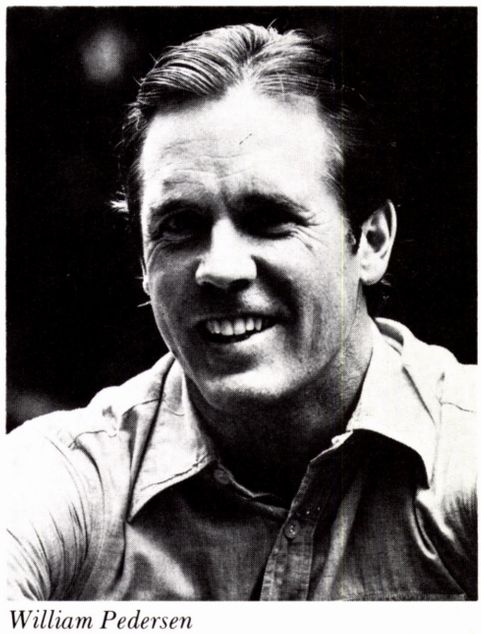
Seminar 9:30 A.M.
'New Directions in Urban Planning'
Bruce Graham, Skidmore, Owings & Merrill, Chicago, will lead a panel of six Chicago architects in a discussion of the directions of Chicago's urban planning in the coming decades.

Workshop 11:00 A.M.
'Developing, Managing, and Marketing an Interior Architecture Practice'
This workshop for architects highlights effective management and marketing methods for a successful interior architecture practice. Ken Johnson, principal, ISD, Chicago, moderates the panel with Norman DeHaan, principal, Norman DeHaan Associates, Chicago, and E. Spes Mekus, senior vice president, Vickery-Ovresat-Awsumb, Chicago.

James Ingo Freed, FAIA

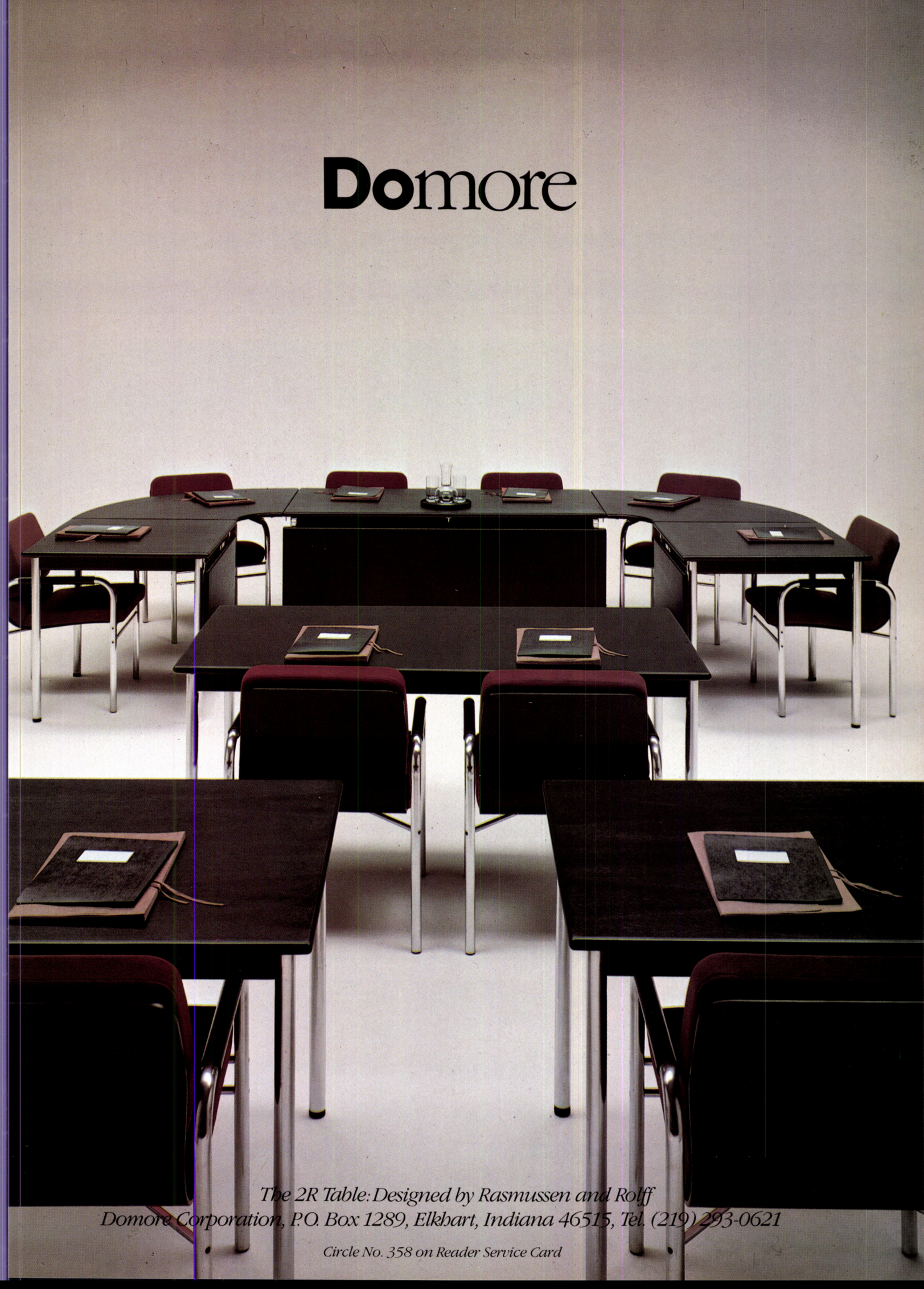


Richard Keating



William Pedersen

[*Continued on page 72*]



The 2R Table: Designed by Rasmussen and Rolff
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dallas	214/747-7130	los angeles	213/652-5450	st. louis	314/241-8431	toronto	416/368-3051

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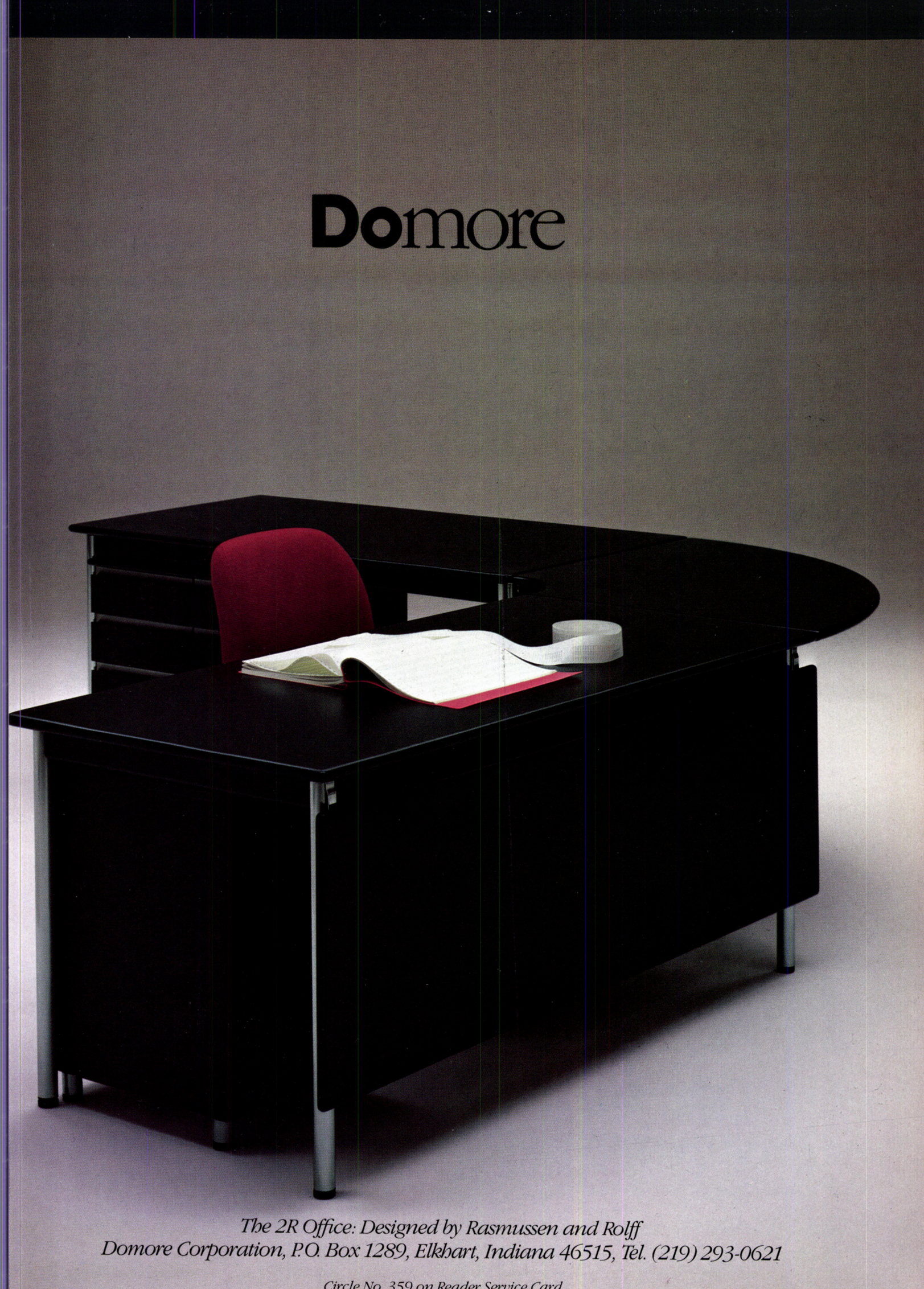

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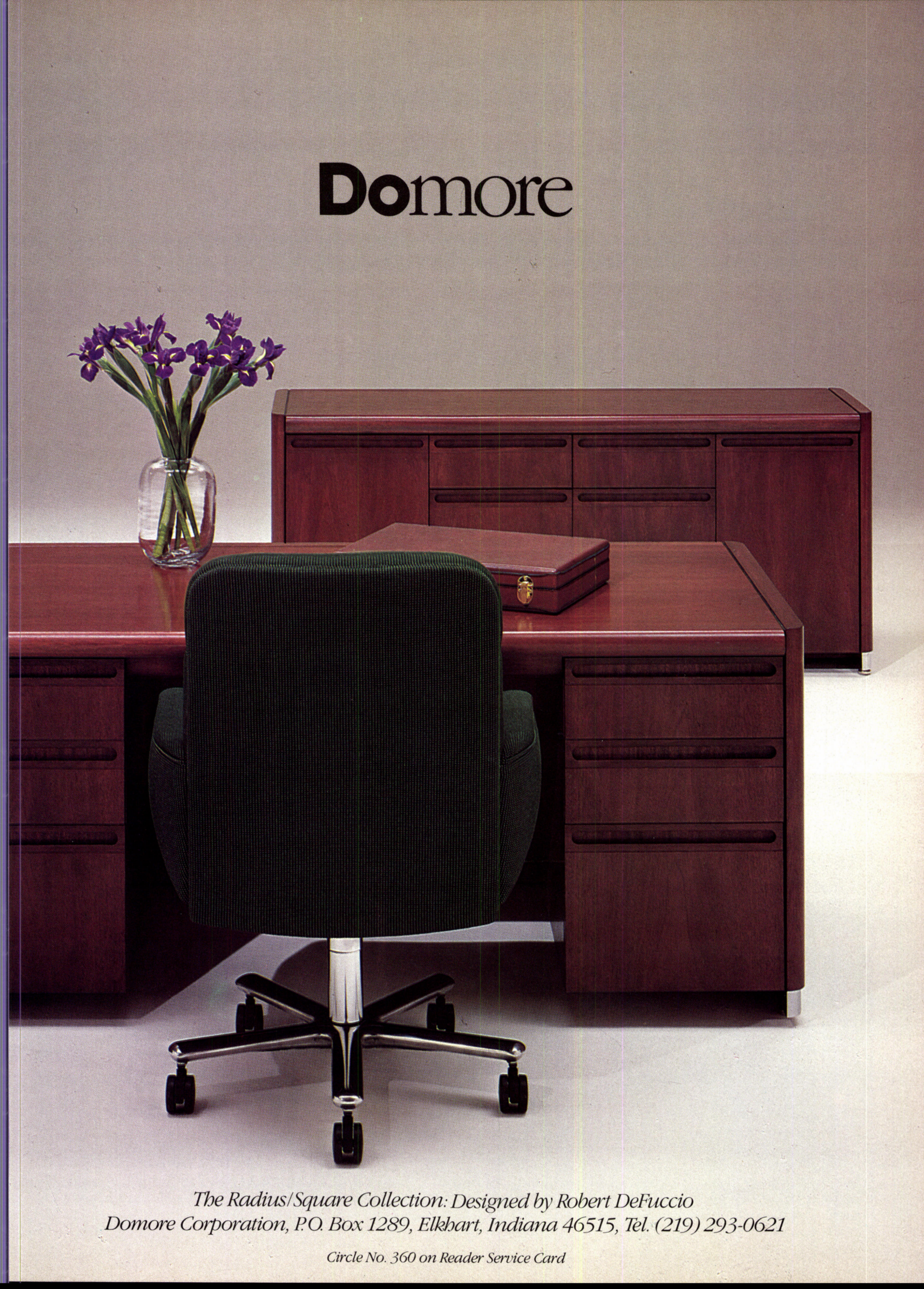

The Radius/Square Collection: Designed by Robert DeFuccio
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THE MERCHANDISE MART/CHICAGO

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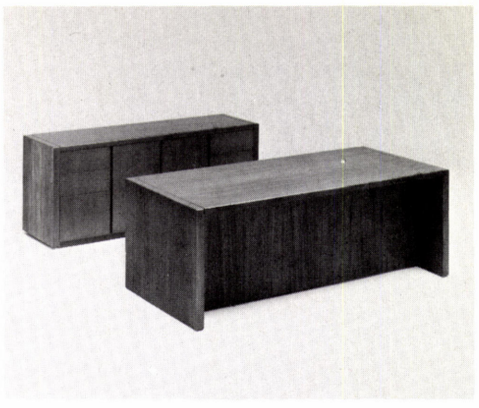
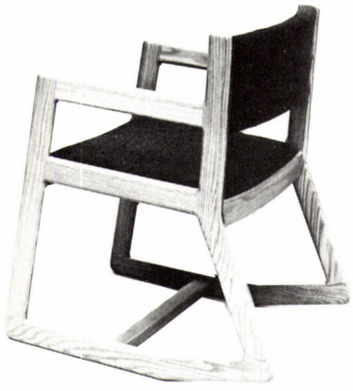
JUNE 14–17, 1983

American Seating: New for NEOCON is a range of products compatible with System R, such as the BioTable line.
Circle 103 on reader service card

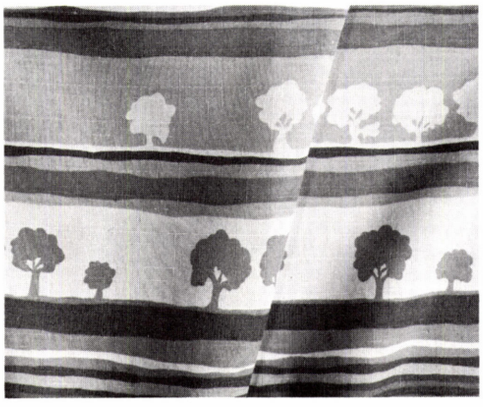


Artec: The modular 89 Series provides a range of desks, returns, and credenzas that adapt to the needs of the user.
Circle 107 on reader service card

Continued from page 66

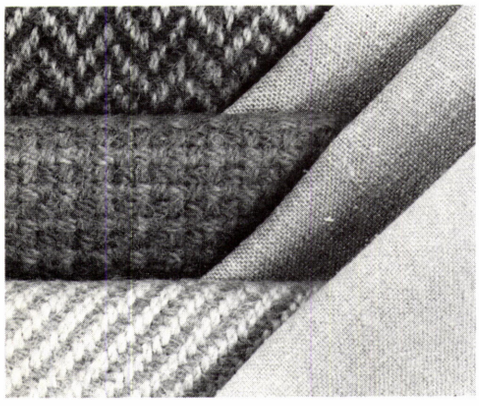


Adden: The Two-Position chair features forward and reclining positions, for office or student use.
Circle 100 on reader service card

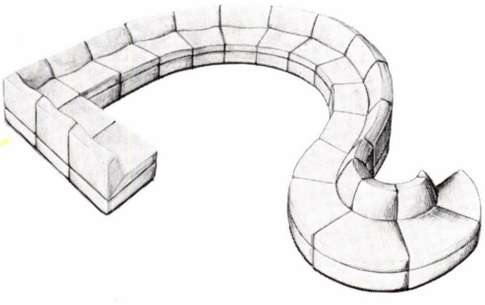


Arc-Com: Pattern Serengetti is one design in the new Eurythmic Print Collection of drapery and wall hangings.
Circle 104 on reader service card

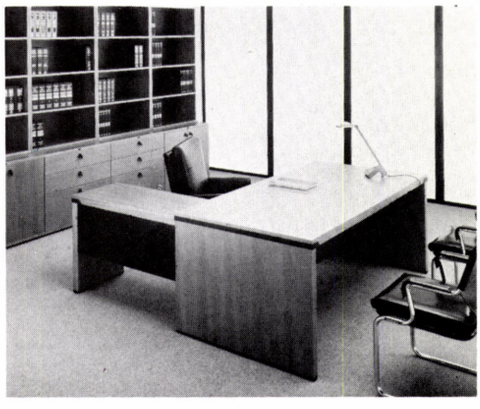
Artemide: Alistro, by Ernesto Gismondi, is a fully adjustable task lamp that is compact and energy efficient.
Circle 108 on reader service card



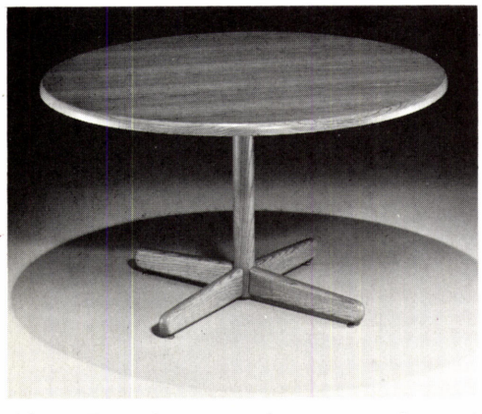
All-Steel: Shown here is a sampling of the extensive new fabric program to be introduced at NEOCON 15.
Circle 101 on reader service card



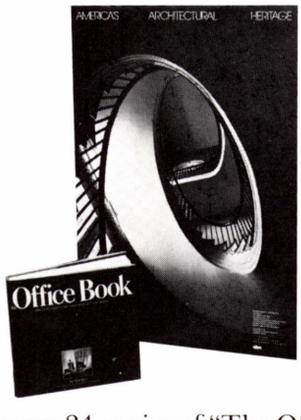
Arconas: The Centrum seating system features three different outside and two inside curves to allow total flexibility.
Circle 105 on reader service card



Atelier International: The King Miranda Desk is available in three veneers, Roman oak, walnut, and ash.
Circle 109 on reader service card



Alma: In walnut or oak veneers, the new 1600 Series table has a steel understructure with matching wood caps.
Circle 102 on reader service card



Armstrong: 24 copies of "The Office Book" will be given away in hourly drawings in both showrooms.
Circle 106 on reader service card

B&B America: The Olinto Series by Kazuhide Takahama now includes cabinets and a modular wall system.
Circle 110 on reader service card
[*Continued on page 78*]

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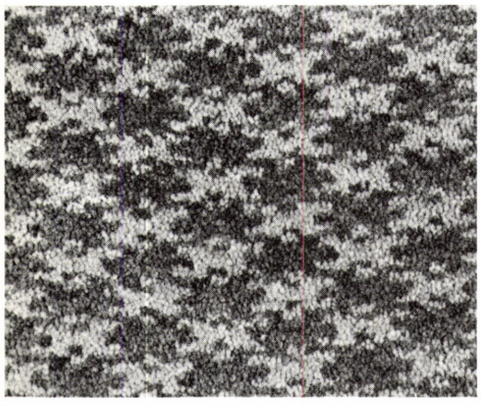
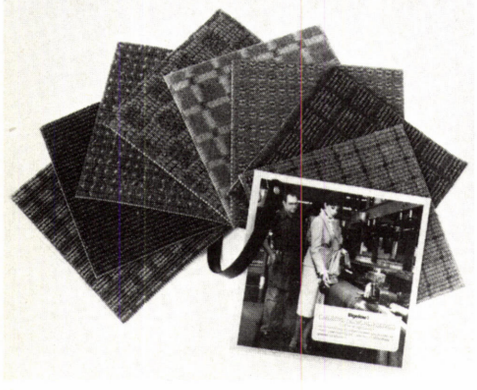
JUNE 14-17, 1983

Continued from page 72



Badische: Zeftron 500 ZX nylon has a striped pattern that takes full advantage of the yarn's soil-hiding colors.
Circle 111 on reader service card

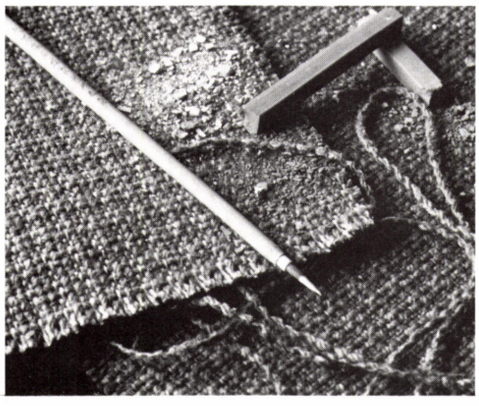
Beylerian: The classic Karuselli makes its return, with either a black or white polyester shell.
Circle 112 on reader service card



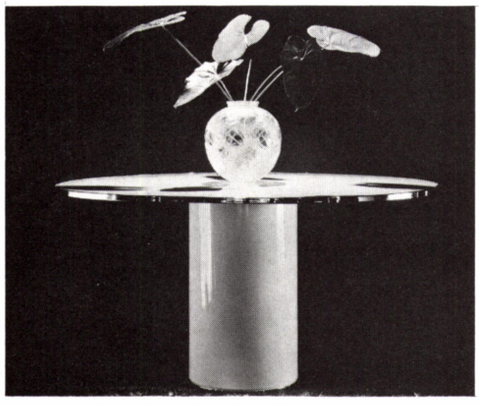
Bigelow-Sanford: The Creative Designer Woven Series offers designers a wide range in custom carpet design.
Circle 113 on reader service card

Boyd Lighting: Charles Pfister created this multifunction wall bracket from simple geometric forms.
Circle 114 on reader service card

Brayton: Linea Wood is a new addition to the Linea Collection, designed in Europe and hand-crafted in America.
Circle 115 on reader service card



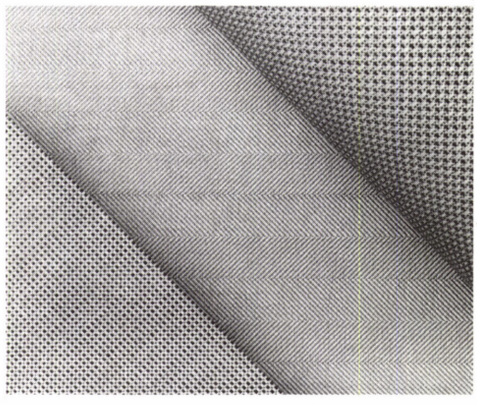
Brickel: The 12 colors of Prestwich Cloth are all combinations of different woven, skein-dyed yarns.
Circle 116 on reader service card



Brueton: The Cologne Table is specially treated metal sheeting accented by a polished stainless steel apron.
Circle 117 on reader service card

Brunschwig & Fils: Cristaux wall covering is from the Musée des Arts Décoratifs Collection.
Circle 118 on reader service card

CI Designs: The Magic Office Arm Chair by Warren Platner features softly rounded bentwood arms and legs.
Circle 119 on reader service card



Carnegie: Xorel fabric is of woven synthetic yarn combining aesthetics of real fabric with high-traffic performance.
Circle 120 on reader service card

L.E. Carpenter: "Trelawney" by Vicrtex is a flamestitch wallcovering in 21 colorways or custom colors.
Circle 121 on reader service card
[*Continued on page 84*]

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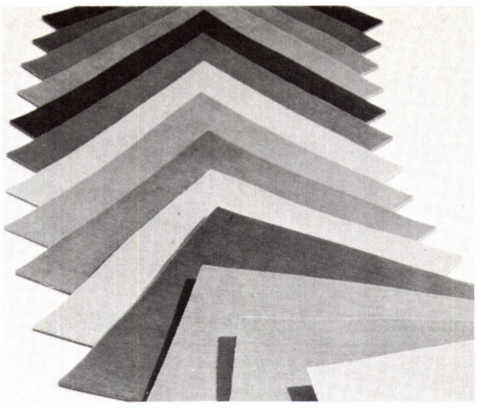
JUNE 14–17, 1983

Continued from page 78



Collins & Aikman: Suprasuede modular carpet tiles absorb flat cable wiring to prevent telescoping to the surface.
Circle 125 on reader service card

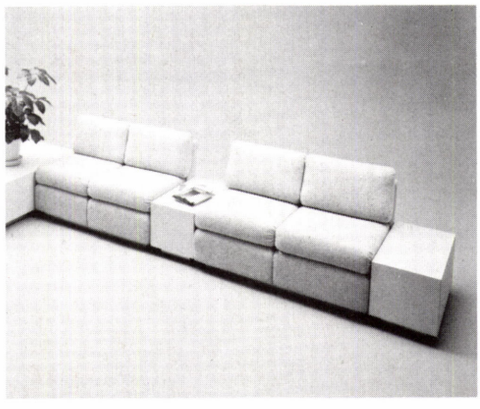
Cramer: The Magnum GS features dynametric adjustment to lock the seat and back or move with the user.
Circle 129 on reader service card

Castelli: Penelope is a lightweight chair with a frame made of one 18-foot, tempered steel rod.
Circle 122 on reader service card

Comforto: System 10 multiple seating has a self-rising trim and flip-up seat for conference or auditorium use.
Circle 126 on reader service card

Cumberland: The Executive Series 3 has mahogany veneers framed in solid mahogany and bronze reveal strip.
Circle 130 on reader service card

Chairmasters: The #1930A Art Deco-style wood arm chair, is available in standard, lacquer, and custom finishes.
Circle 123 on reader service card



Condi: The 7000 Seating System offers flexible seating and tables in 11 colors, and standard or metal laminate bases.
Circle 127 on reader service card

Cy Mann: The Cantilevered Chair has a frame of chrome-finished steel, or an optional, antique brushed-brass finish.
Circle 131 on reader service card

Cole: The Office Now Panel System has prestocked, four-person modules for the privacy of an office suite.
Circle 124 on reader service card

Corry Jamestown: Robert Whalen's 3600 Chair features a high-resiliency polyurethane seat and back.
Circle 128 on reader service card

Peter Danko: The Bodyform stacking chair is one piece of molded plywood, with or without padded seat.
Circle 132 on reader service card
[*Continued on page 90*]

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It takes more than ergonomic seating, open plan systems and tri-circuit power to keep ahead in the fast changing office environment.

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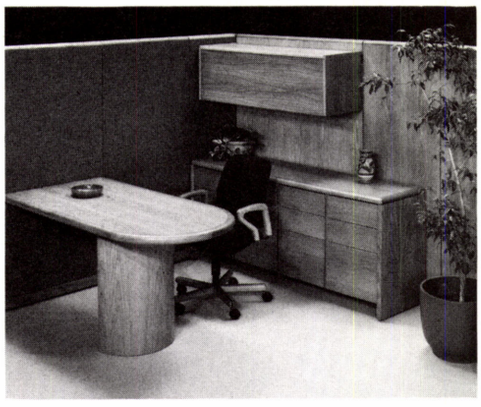
JUNE 14–17, 1983

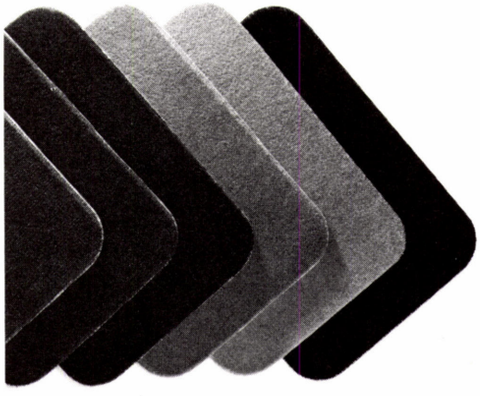
Continued from page 84

Dunbar: A new vertical storage unit with credenza work space has been added to the S/4 Series.
Circle 136 on reader service card



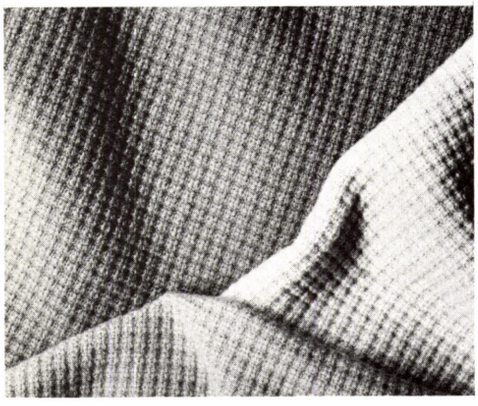
Executive Office Concepts: The A.P.S. System offers widths up to five feet, in six-inch increments.
Circle 140 on reader service card

Davis: The outer frame of the Beta Series is constructed of eleven-ply, oval-shaped bent plywood.
Circle 133 on reader service card



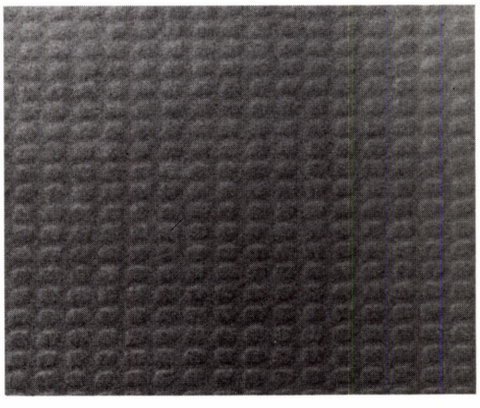
Du Pont: Many new Saxony styles, featuring a new Antron bulk, continuous-filament fiber, will be introduced.
Circle 137 on reader service card

Fixtures: Flip-Seat by David Goodwin provides durable, versatile, low-maintenance seating in a range of colors.
Circle 141 on reader service card

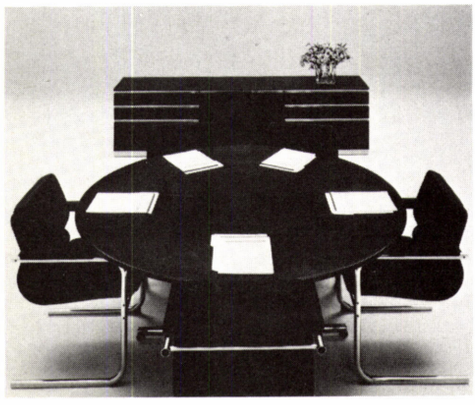


Design Tex: The Wool Domus Collection features a series of gradated Post-Modern colors.
Circle 134 on reader service card

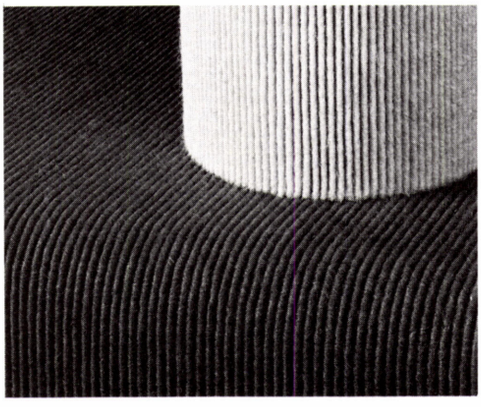
Empire State Chair: This new group of Bentwood Chairs comprises three models and designer-specified wood finishes.
Circle 138 on reader service card



Formica: Almond Counterpoint wafflelike grid comprises 15 woodgrains and four dimensional designs.
Circle 142 on reader service card

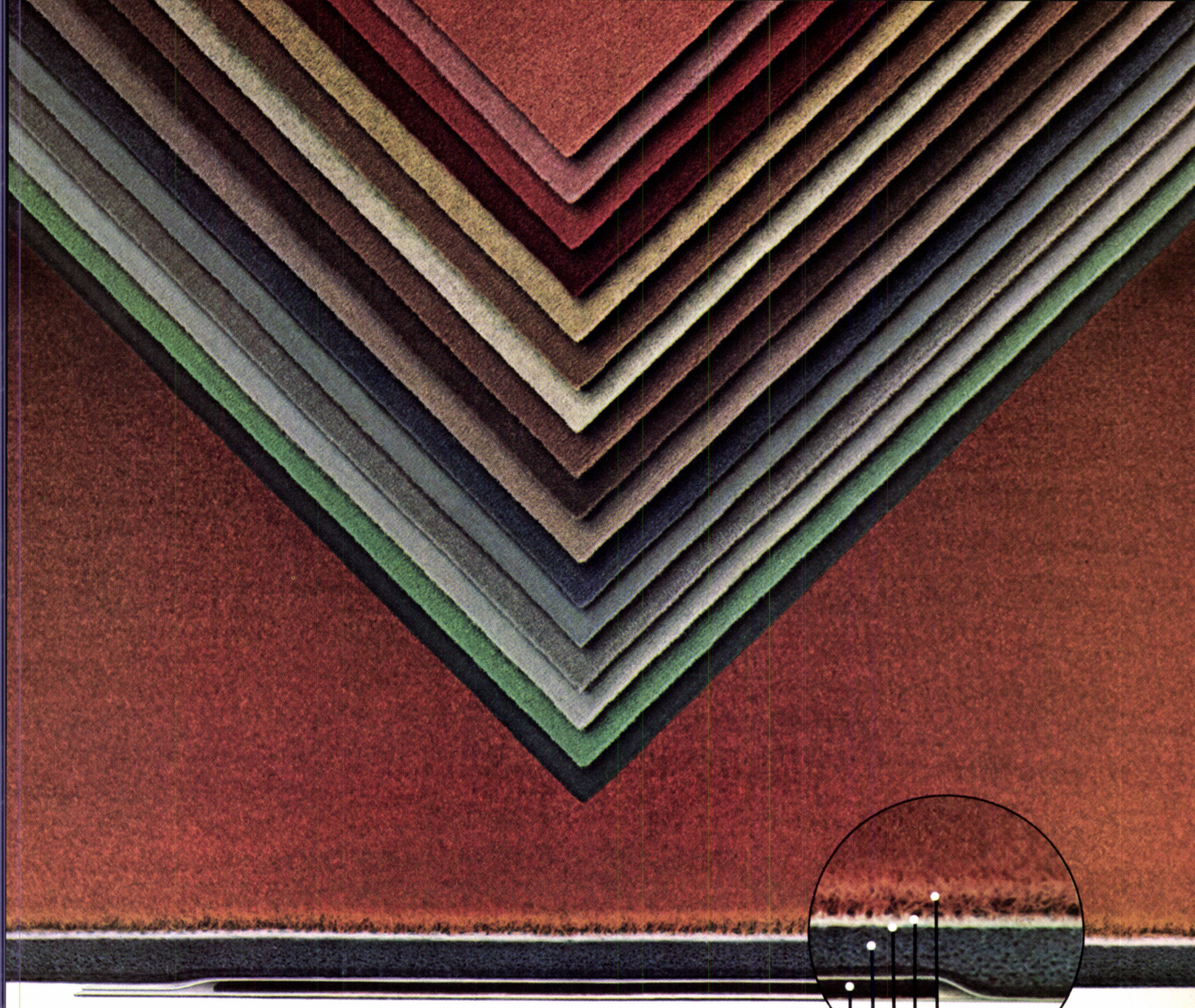


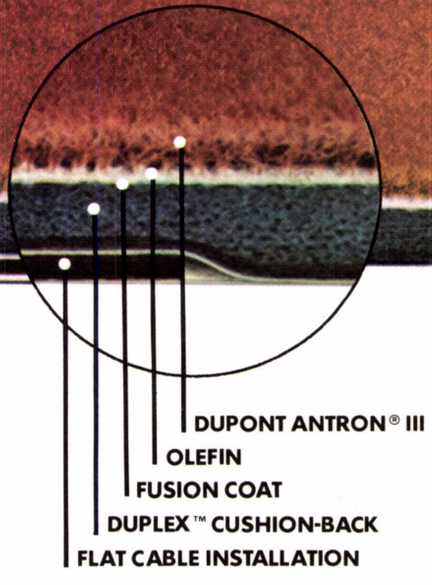
Domore: The 2R Office System was designed by Leif Erik Rasmussen and Henrik Rolff of Denmark.
Circle 135 on reader service card



Eurotex: The new Tretford Surface System consists of Broadloom, Modules, and Acousticord.
Circle 139 on reader service card

Forms + Surfaces: Reglit Profile Glass provides translucent light without intermediate supports.
Circle 143 on reader service card
[*Continued on page 96*]





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The First Modular Floor Tile with Resilient Cushion-Back.

- **FIRST** resilient modular flooring designed for use over flat cable.
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- **DURABLE** carpet tiles with 256 pile units per square inch are made of DuPont Antron® III nylon and treated with DuPont Teflon® Carpet Protector for ease of maintenance.
- **BEAUTIFUL** European-style suede face has an elegant and luxurious hand. Comes in a wide range of 16 fashion colors with the added convenience of a custom color program.
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DUPONT ANTRON® III

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One of the things that gets you
to the top is the ability to make the right choices.

Detail: England chair. Laminated hardwood with black walnut veneer and Freeman fabric. Designer: Ilse England.

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SD

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When it comes to COM upholstery, DesignTex is first.
Major contract furniture manufacturers tell us that more DesignTex upholsteries are specified as COM than those from any other contract fabric sources, including the manufacturers' own stock fabric lines. And in a recent trade publication survey, 50% of all specifiers polled listed DesignTex as their primary COM source. Why? Because DesignTex offers more textile variety and reliable testing—more exclusive colors, more unique textures—and more in-stock, ready-to-ship availability. Worldwide.

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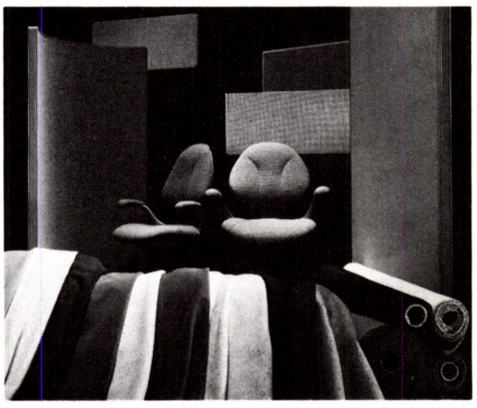
THE MERCHANDISE MART/CHICAGO

neocon

JUNE 14–17, 1983

Continued from page 90

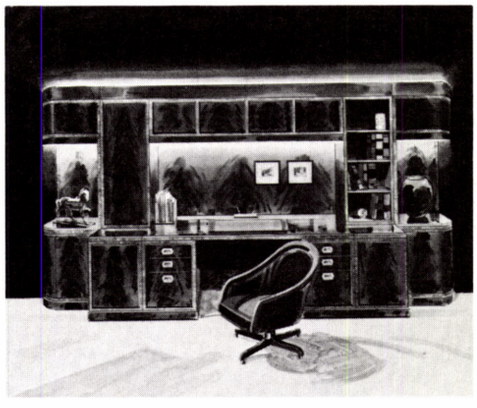
Hardwood House: Softly sculptured edges outlining recessed reveals enhance the Avatar Collection.
Circle 147 on reader service card



Haworth: 119 color and texture possibilities for panels and seating will be introduced at NEOCON 15.
Circle 202 on reader service card

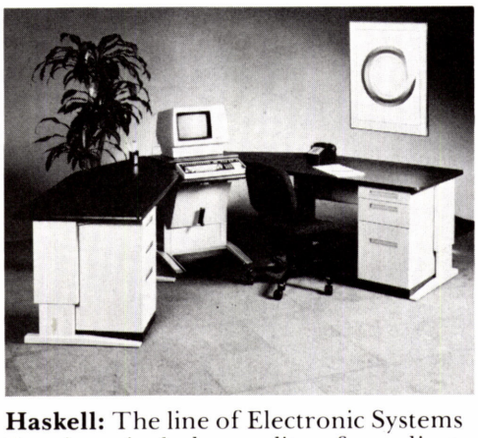
GF: A new lockable keyboard drawer offers five stopping positions and a self-contained wrist rest.
Circle 144 on reader service card

Harter: Four new chairs bring to 12 the number of models in the N Series, of the HarterMartinStoll Collection.
Circle 148 on reader service card

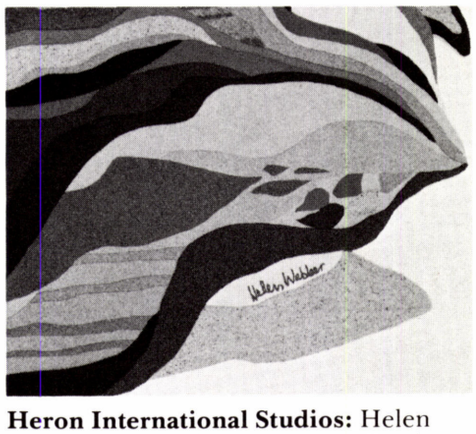


Helikon: These modular units look like custom-built cabinetry and coordinate with existing pieces.
Circle 203 on reader service card

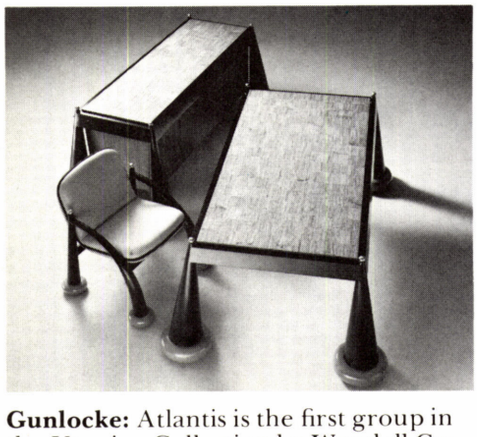
Gilford: The Blavet wallcovering is a woven-warp cotton/synthetic combination on a paper backing.
Circle 145 on reader service card



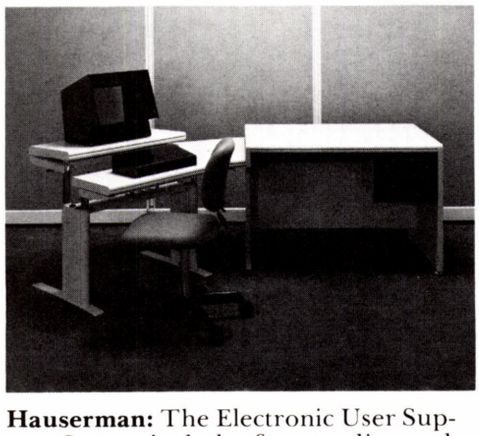
Haskell: The line of Electronic Systems Furniture includes a splitsurface adjustable stand, storage, and connections.
Circle 200 on reader service card



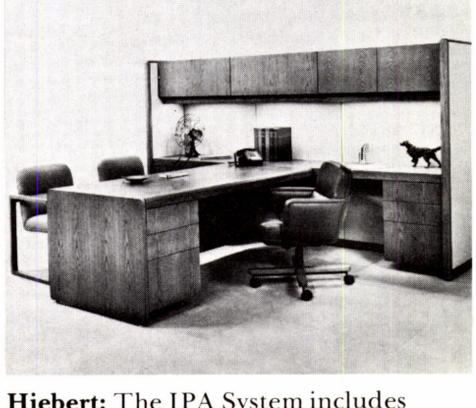
Heron International Studios: Helen Webber adds to her tapestry collection with 7′ x 5′ "Glacier."
Circle 204 on reader service card



Gunlocke: Atlantis is the first group in the Utopian Collection by Wendell Castle, in desk, credenza, and side chair.
Circle 146 on reader service card



Hauserman: The Electronic User Support System includes freestanding and panel-suspended units for terminals.
Circle 201 on reader service card



Hiebert: The IPA System includes flexible components in several sizes and heights with three choices of wood.
Circle 205 on reader service card
[*Continued on page 102*]

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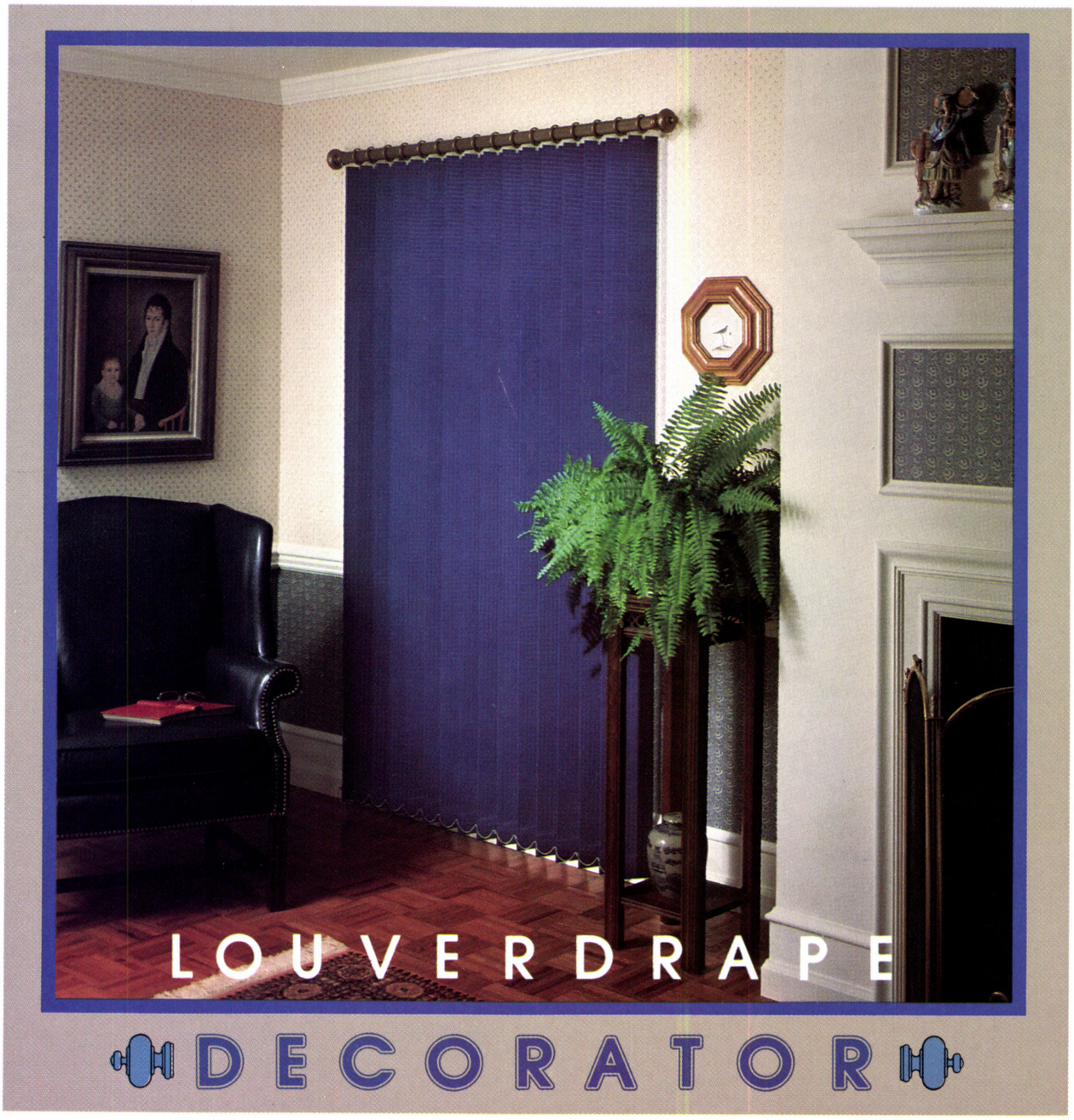

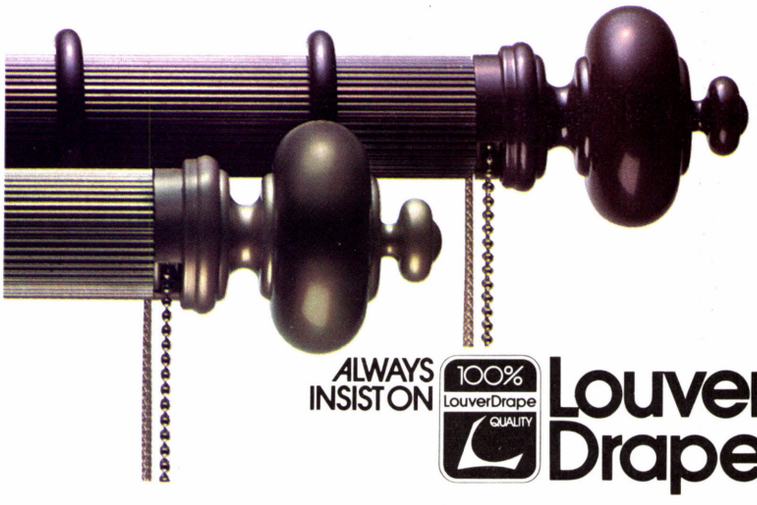

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THE MERCHANDISE MART/CHICAGO

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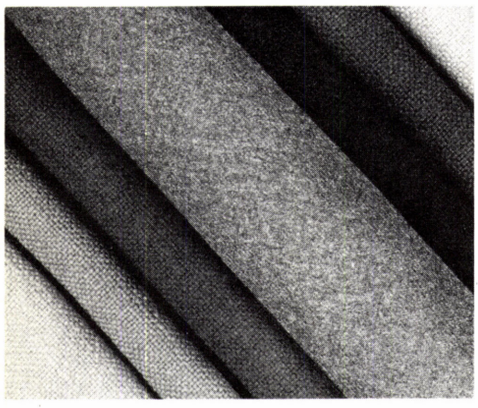
JUNE 14–17, 1983

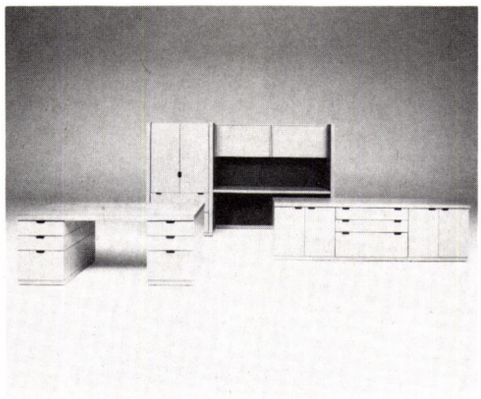
Continued from page 96



Homestead Fabrics: PanelFlannel is a new open-office system panel fabric of 70 percent wool, 30 percent polyester.
Circle 206 on reader service card

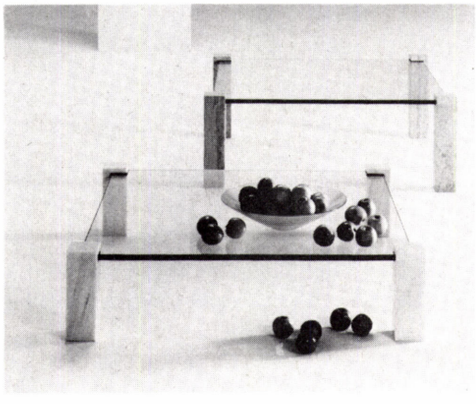
Howe: An adjustable terminal stand features a black metal column to hide mechanisms, with tops in two veneers.
Circle 207 on reader service card

ICF: Genni, the lounge chair and matching ottoman designed in 1935 by Gabriele Mucchi, is back in production.
Circle 208 on reader service card



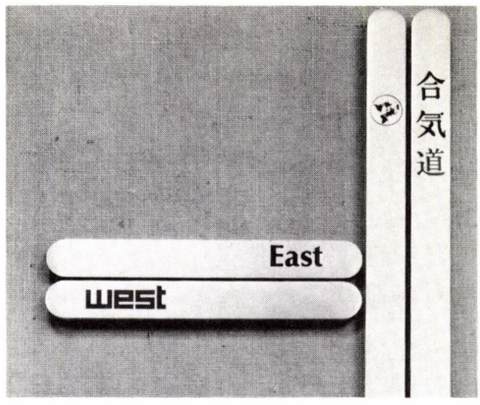
iil: Petri Tinta, a range of pedestals and storage units, fits the modules of the Open Plan and Petri systems.
Circle 209 on reader service card

Inotec: The EDP 2100 adjusts quickly to match the operator's most comfortable position.
Circle 210 on reader service card



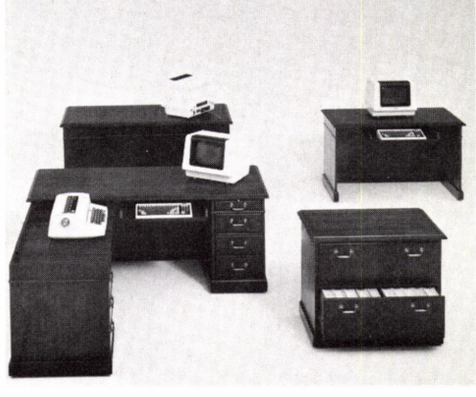
International Furniture Systems: From Draenert Studios, these tables feature glass tops with marble or wood legs.
Circle 211 on reader service card

Intrex: Letton is one in a new collection of architecturally styled tables called Monoforms.
Circle 212 on reader service card



Ironmonger: Modric rails, designed by Alan Tye Designs, can be used in any alphabet or color, inside or out.
Circle 213 on reader service card

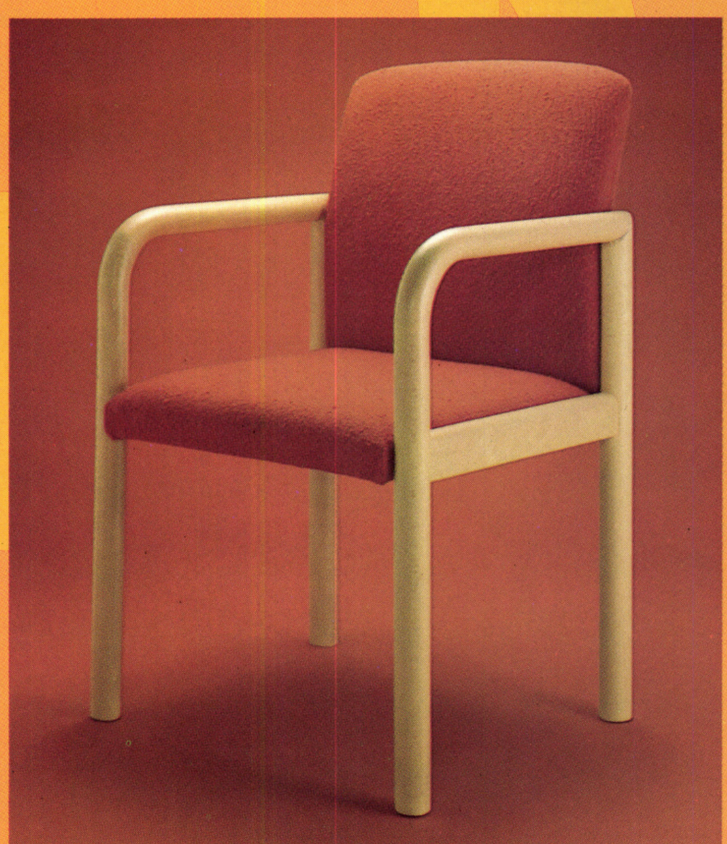
JG: The new Manually Adjustable Terminal Table (MATT) allows several users to share one machine.
Circle 214 on reader service card



Kimball: The new 900 Series traditional furniture for the electronic office matches existing 900 Series furniture.
Circle 215 on reader service card

Knoll: The newly updated Diffrient task and operational chairs are useful in the electronic office.
Circle 216 on reader service card
[*Continued on page 108*]

Gianni.
Comfort.
Support.



Perfect for conference room, desk-side, dining, lounge, reception or shoe-fitting use, the Gianni chairs and stools are an exciting new addition to the Loewenstein collection.

Available in custom colors, as well as an array of standard colors, finishes and covering selections to enhance any decor, sturdy Gianni features a beautiful round-leg beechwood frame with contoured seat and back for excellent support and comfort.

For more information on Gianni or for our complete Catalist, request on your professional letterhead.

Visit our new space #1098, at NEOCON.

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Circle **No. 397** on Reader Service Card

The Golden Fleece Job

nce, in a very strange place named Encino, there was an interior designer whose name was Muffy McDuffy. Muffy had a design problem that kept her awake night after night. Out of desperation, she embarked upon a pilgrimage to her spiritual advisor and hot tub salesman.

"Pass the tofu and what seems to be the problem?" asked the advisor.

"Wool," Muffy replied.

"Cosmic, totally cosmic," responded the all-knowing one. "Wool is durable, it breathes, it's natural. In a sense we must all seek to be like wool."

"But wool is too expensive and that's my problem," said Muffy. "Every time I specify it, my clients can't afford it and I have to switch to something else."

"Take five hundred milligrams of Vitamin E and listen to me," said the sage. "What you need is Rudd Textiles."

"Rudd Textiles?! How will Rudd Textiles help?"

"Heed this," he answered. "All the major fabric suppliers, including Rudd, get their wools from the

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Gianni.
Comfort.
Support.

Perfect for conference room, desk-side, dining, lounge, reception or shoe-fitting use, the Gianni chairs and stools are an exciting new addition to the Loewenstein collection.

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exact same sources. But . . ."

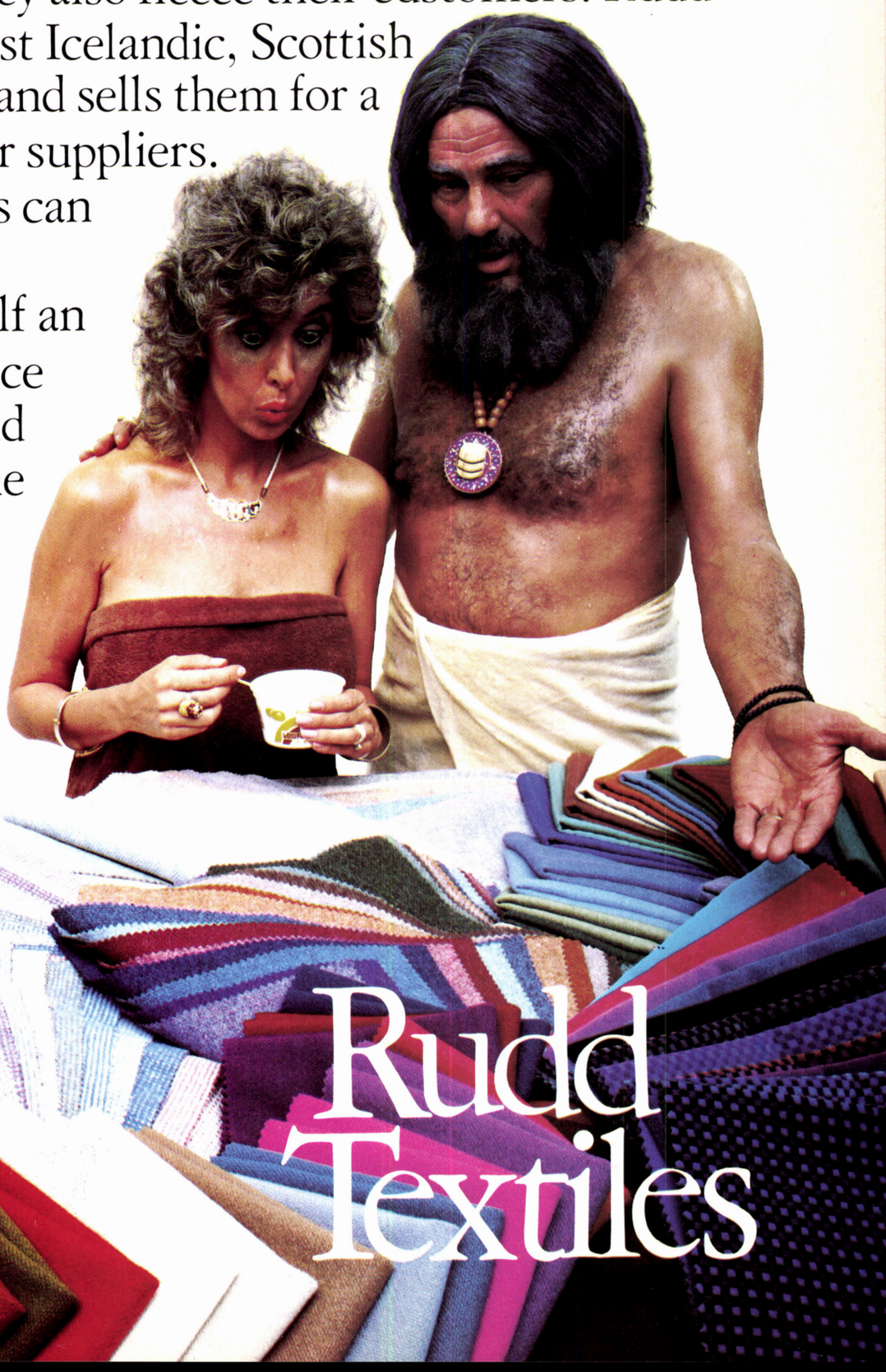
"But what?" asked Muffy spooning natural yogurt.

"But most of them turn right around and charge more for the same grades of wool, even for imitations of Rudd's styles, patterns and colors."

"You mean?!"

"Exactly. There are companies out there who don't just fleece their sheep, they also fleece their customers. Rudd Textiles sells the finest Icelandic, Scottish and European wools and sells them for a lot less than the other suppliers. At Rudd, your clients can afford wool."

Muffy paid for half an hour of spiritual advice and hot tub rental and left. That very day she called Rudd Textiles and that very night she slept like a lamb, without counting sheep.



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Congoleum

The difference is quality.

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THE MERCHANDISE MART/CHICAGO

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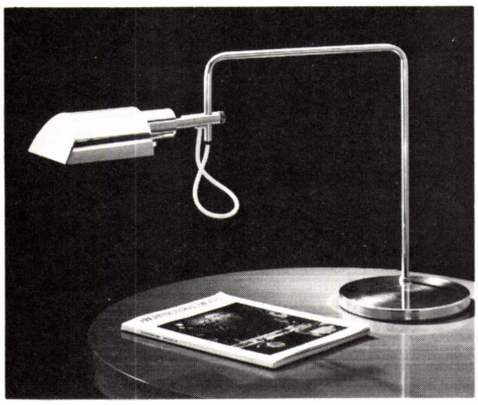
JUNE 14–17, 1983

Continued from page 102

Laminates Unlimited: The Elegans line is available in solid colors, woodgrains, and accents of brass, black, or chrome.
Circle 219 on reader service card

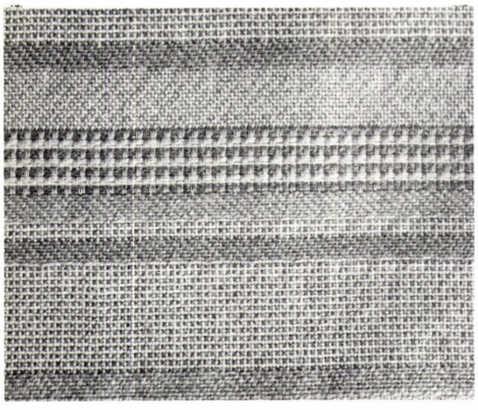
Lehigh-Leopold: The Adapt Panel System combines freestanding flexibility with open-plan efficiency.
Circle 223 on reader service card



Koch + Lowy: Bellissima is a new, solid brass lamp that is flexible and accommodates 100-watt bulbs with a dimmer.
Circle 217 on reader service card

Jack Lenor Larsen: Nanna and Jorgen Ditzel designed the Ditzel armchair with an optional loose seat cushion.
Circle 220 on reader service card

Loewenstein: The Gianni counter stool features sculptured, solid beech frame in natural or all Padova finishes.
Circle 224 on reader service card

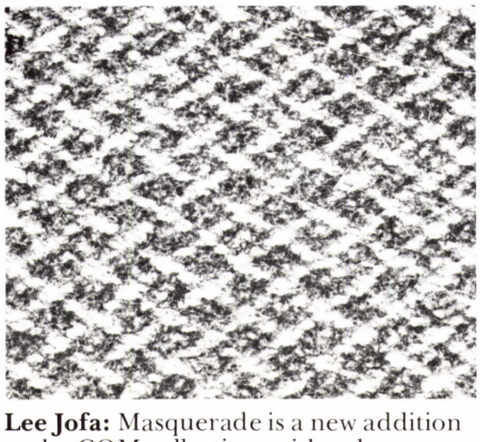


Boris Kroll: This textured stripe cloth features a cotton warp with rayon filling, in a full palette of colors.
Circle 218 on reader service card

Lazarus: Tru-Suede, in 23 colors, can be used for upholstery, drapery, and wallcoverings.
Circle 221 on reader service card

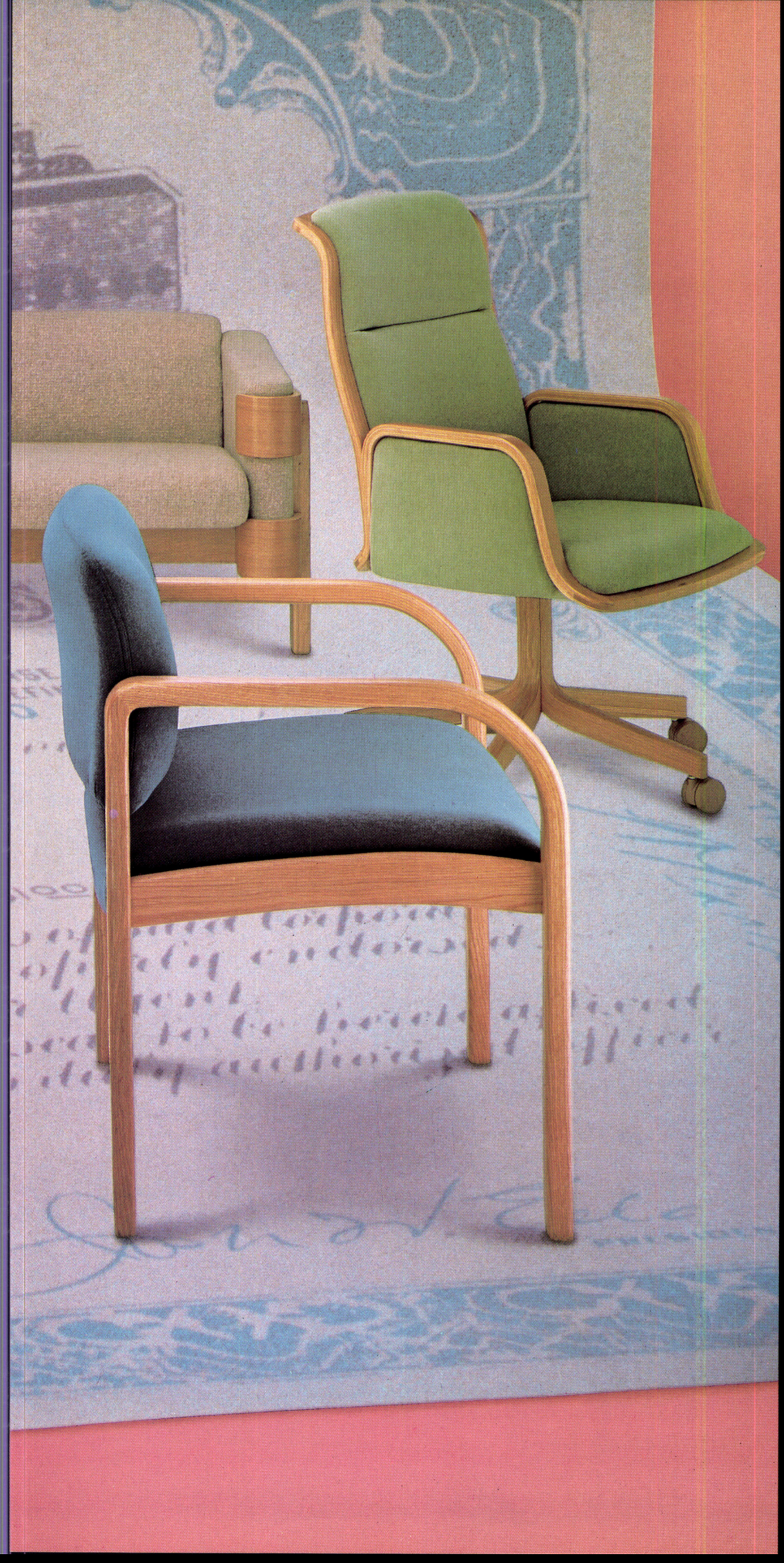
Lunstead: Series Seven is a new open-plan casegoods line in standard colors or five oak finishes.
Circle 225 on reader service card

Krueger: The "45" Table features beveled hardwood edges in hardwood or plastic laminate surfaces.
Circle 508 on reader service card



Lee Jofa: Masquerade is a new addition to the COM collection, with a three-dimensional weave of 100 percent wool.
Circle 222 on reader service card

Madison: The ergonomic mechanisms in the new Executive Range adjust isometrically to the sitting body.
Circle 226 on reader service card
[*Continued on page 114*]



THE MERCHANDISE MART/CHICAGO

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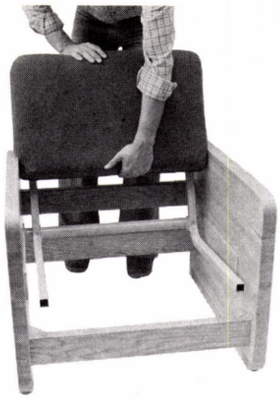
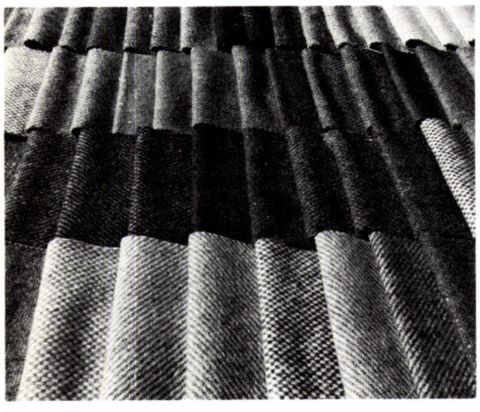
JUNE 14–17, 1983

Continued from page 108

Metropolitan: The Pfister Lounge Chair features a cantilevered upholstered seat and separate back.
Circle 230 on reader service card



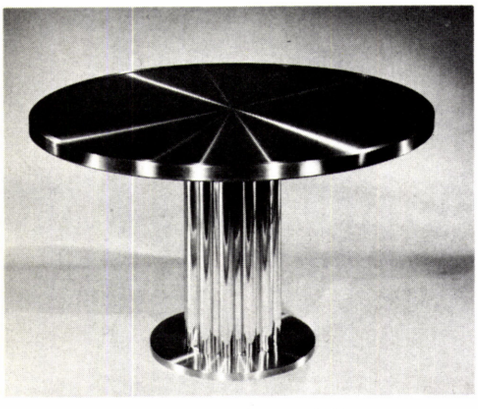
Nemschoff: High-traffic-area seating can be easily maintained with the new flip-loc system.
Circle 234 on reader service card



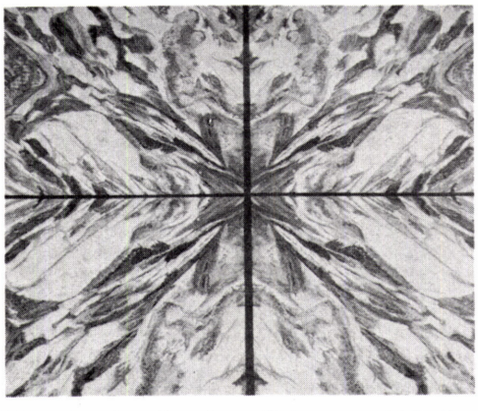
Maharam: Soft heather colors highlight the Wool Italia Collection, in five patterns and textures.
Circle 227 on reader service card

Herman Miller: Computer support furniture, for use in cluster working environments, is new for NEOCON 15.
Circle 231 on reader service card

Pace: The 153 conference chair can be upholstered entirely in leather, or with leather arms and fabric seat and back.
Circle 235 on reader service card

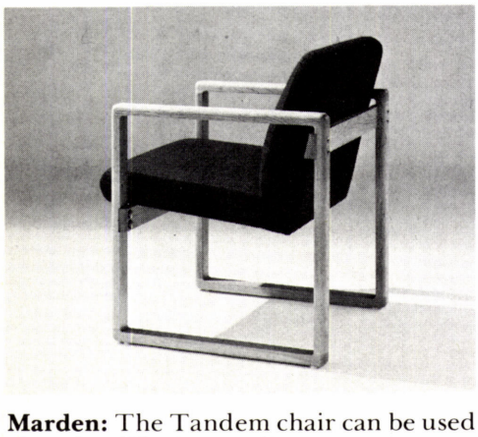


Mansfield Manor: The solid brass Aster Table features a spherical starburst, created by using a "spun" technique.
Circle 228 on reader service card

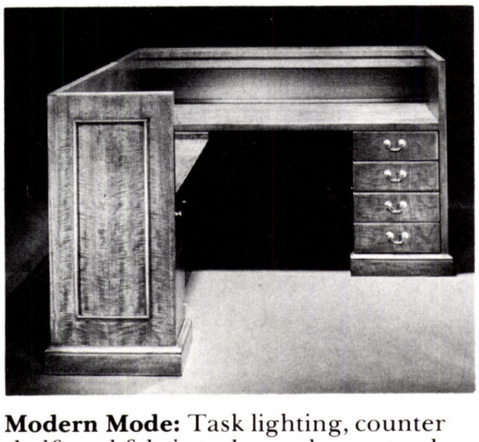


Mira-X: A collection of Trompe L'Oeil rugs joins the H-design Collection of prints and woven fabrics.
Circle 232 on reader service card

Panel Concepts: New for NEOCON 15 is computer support furniture which matches existing open-plan systems.
Circle 236 on reader service card



Marden: The Tandem chair can be used alone in offices or conference rooms, or in units for reception areas.
Circle 229 on reader service card



Modern Mode: Task lighting, counter shelf, and fabric tack panels are standard in the new 6000 Series.
Circle 233 on reader service card

Edward Pashayan & Co.: This reproduction of a Louis XVI desk features an antiqued leather top.
Circle 237 on reader service card
[*Continued on page 120*]

The Cameron Connection

Douglas Ball, Sunar's 'Man for All Systems', gives new meaning to the word system with The Cameron Group: basic free-standing, independent desks, tables, and credenzas with bullet tops, runoffs, and connecting pieces – pieces that go together or can be re-arranged with great simplicity. The variety it is possible to achieve with the modular building blocks of Cameron are extensive, if not infinite.
Choose practical metal or wood faced drawers, natural wood or painted case finishes. The design links Cameron to both the Race and PAS systems, visually and functionally. See it all together for NEOCON, clerical, mid-management, and executive – in the Sunar showroom, Suite 988. Cameron may change the way you think about office design.

Design: Bonnell Design Associates Inc., NYC Photography: Tim Street-Porter, Los Angeles

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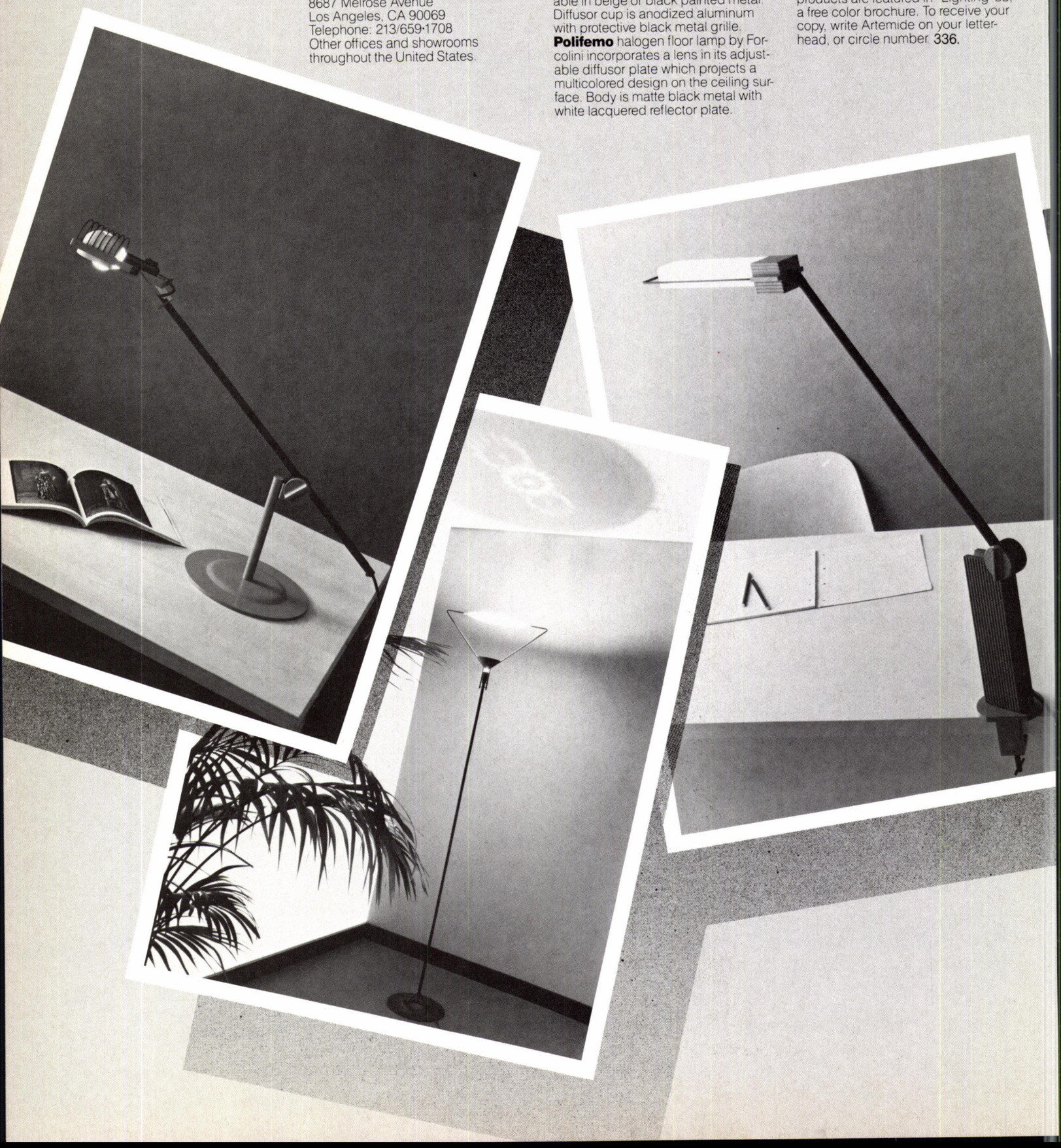
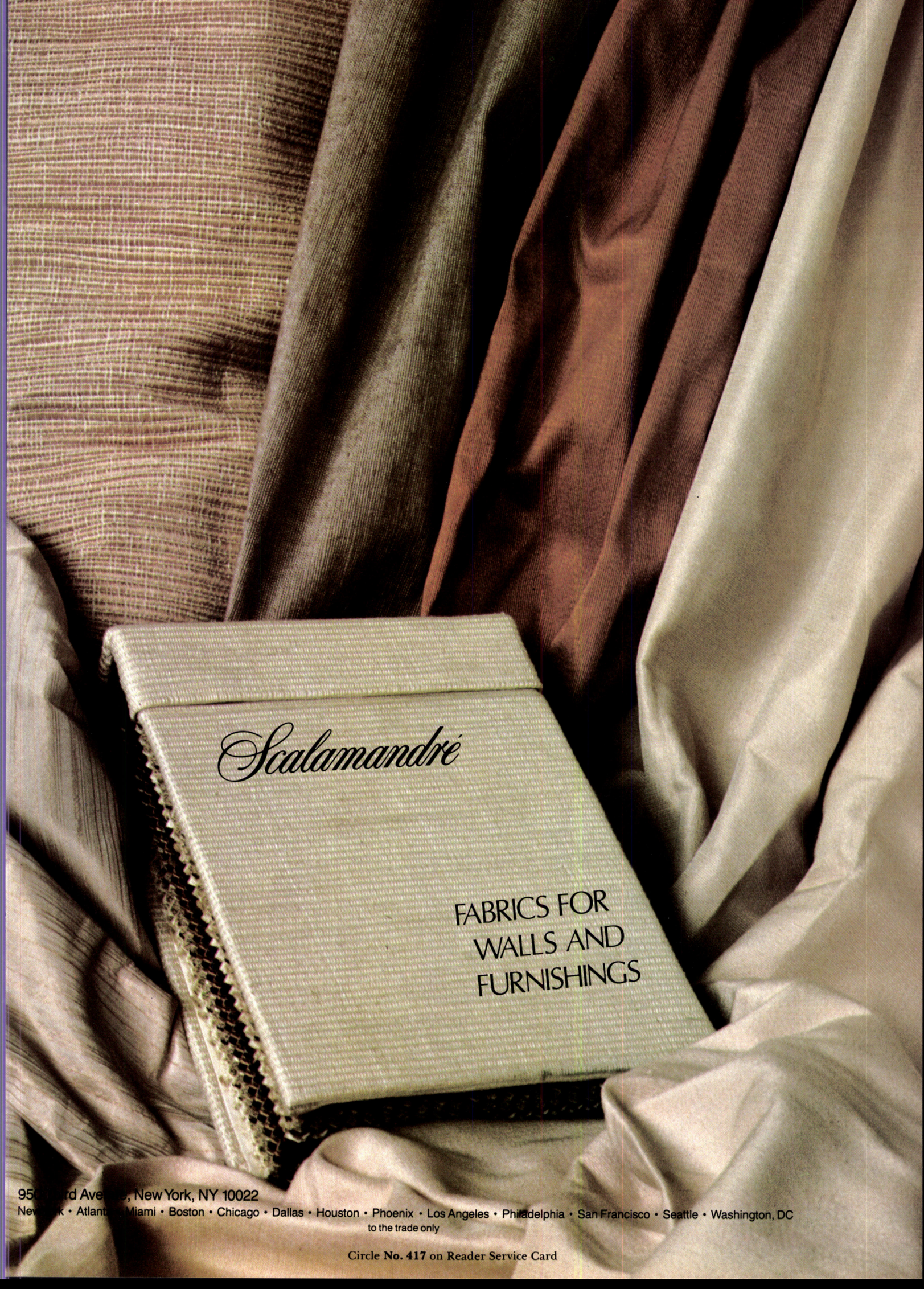
Artemide introduces new lighting for home and office by Ernesto Gismondi and Carlo Forcolini.

Shown below, left to right:
Sintesi task lamp by Gismondi is swivelling and adjustable, and available in beige or black painted metal. Diffusor cup is anodized aluminum with protective black metal grille.
Polifemo halogen floor lamp by Forcolini incorporates a lens in its adjustable diffusor plate which projects a multicolored design on the ceiling surface. Body is matte black metal with white lacquered reflector plate.

Alistro clamp-on by Gismondi uses the new energy efficient Norelco PL13 compact fluorescent bulb. Swivelling base is metal and glassfiber reinforced polyester in beige; arm is black metal.

Sintesi, Polifemo, Alistro and other new products are featured in "Lighting '83," a free color brochure. To receive your copy, write Artemide on your letterhead, or circle number 336.





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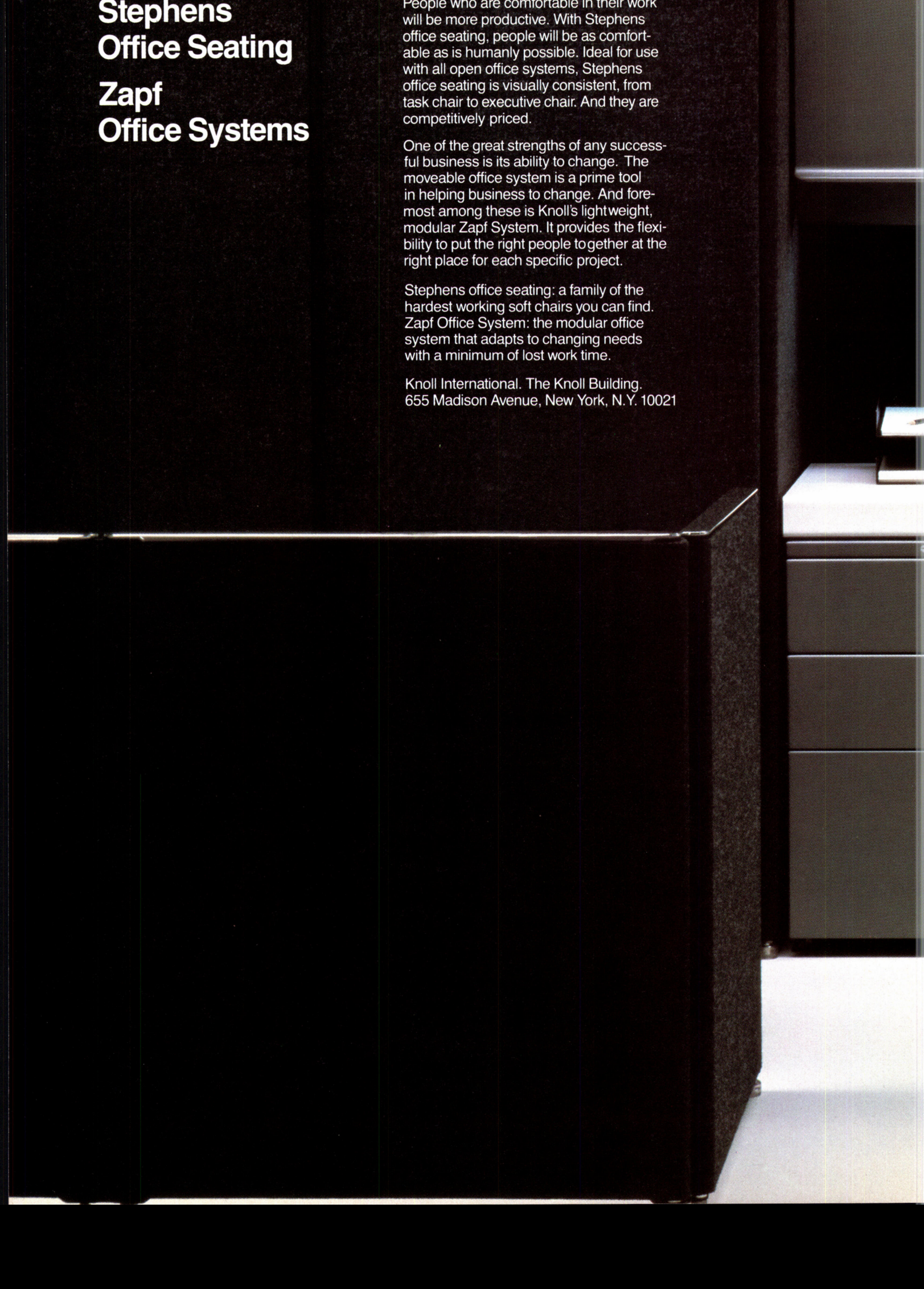


Circle 301

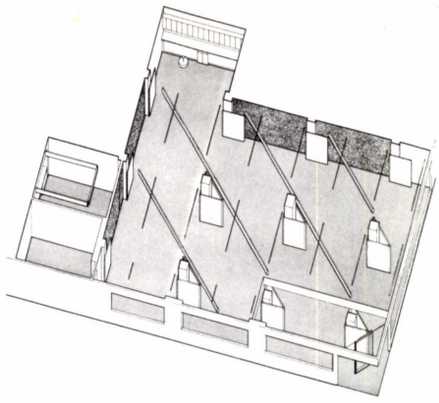
THE MERCHANDISE MART/CHICAGO

neocon

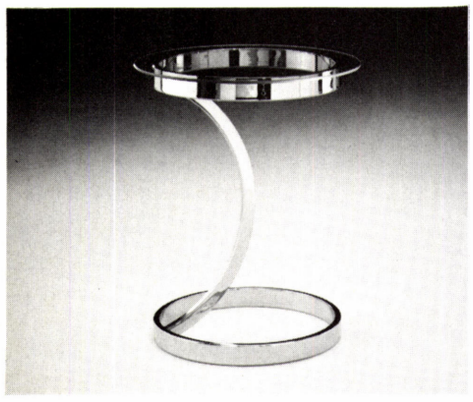
JUNE 14-17, 1983

Continued from page 114

Harvey Probber: This chair is part of the Kastholm Collection, with chromed tubular-steel, cantilevered base.
Circle 240 on reader service card

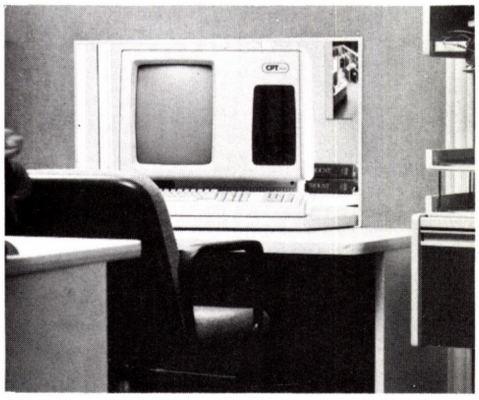


Rose Manufacturing: An expanded joint showroom with Meridian, Inc. will be redesigned for NEOCON 15.

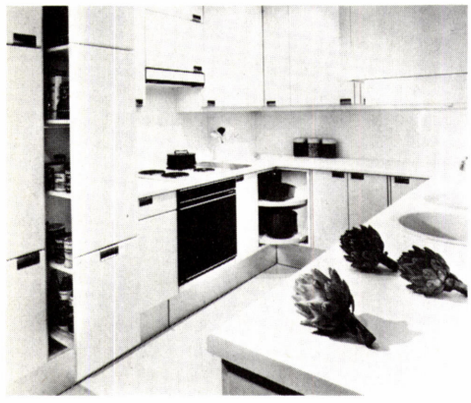


Patrician: New for NEOCON are a series of steel and glass tables finished in chrome, antique brass or bright brass.
Circle 509 on reader service card

Resource Dynamics: The Total Facilities Management System is a complete turnkey system.
Circle 241 on reader service card



Rosemount: The Pass-Thru-Panel, in conjunction with the new Turntable, eases computer-sharing tasks.
Circle 244 on reader service card



Poggenpohl: The CH 60 kitchen features rounded horizontal laminate edges, shown here in blossom white.
Circle 238 on reader service card

Edward Axel Roffman: Suited to both contemporary and transitional design, this chair is made of cherry wood.
Circle 242 on reader service card

Rudd: This executive chair is the newest addition to the Cyborg Office Seating Program.
Circle 245 on reader service card

Precision: The company's latest entry into the open-plan system features panels of solid color or Design Graphics.
Circle 239 on reader service card

Rose Johnson: This executive office features acoustical panels that afford privacy, and visually expand the space.
Circle 243 on reader service card

Shaw/Walker: The Stern showroom will be revamped to show a new line of computer support furniture.
Circle 506 on reader service card
[*Continued on page 126*]

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the back, just above tl
lumbar region, allo
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still maintaining co
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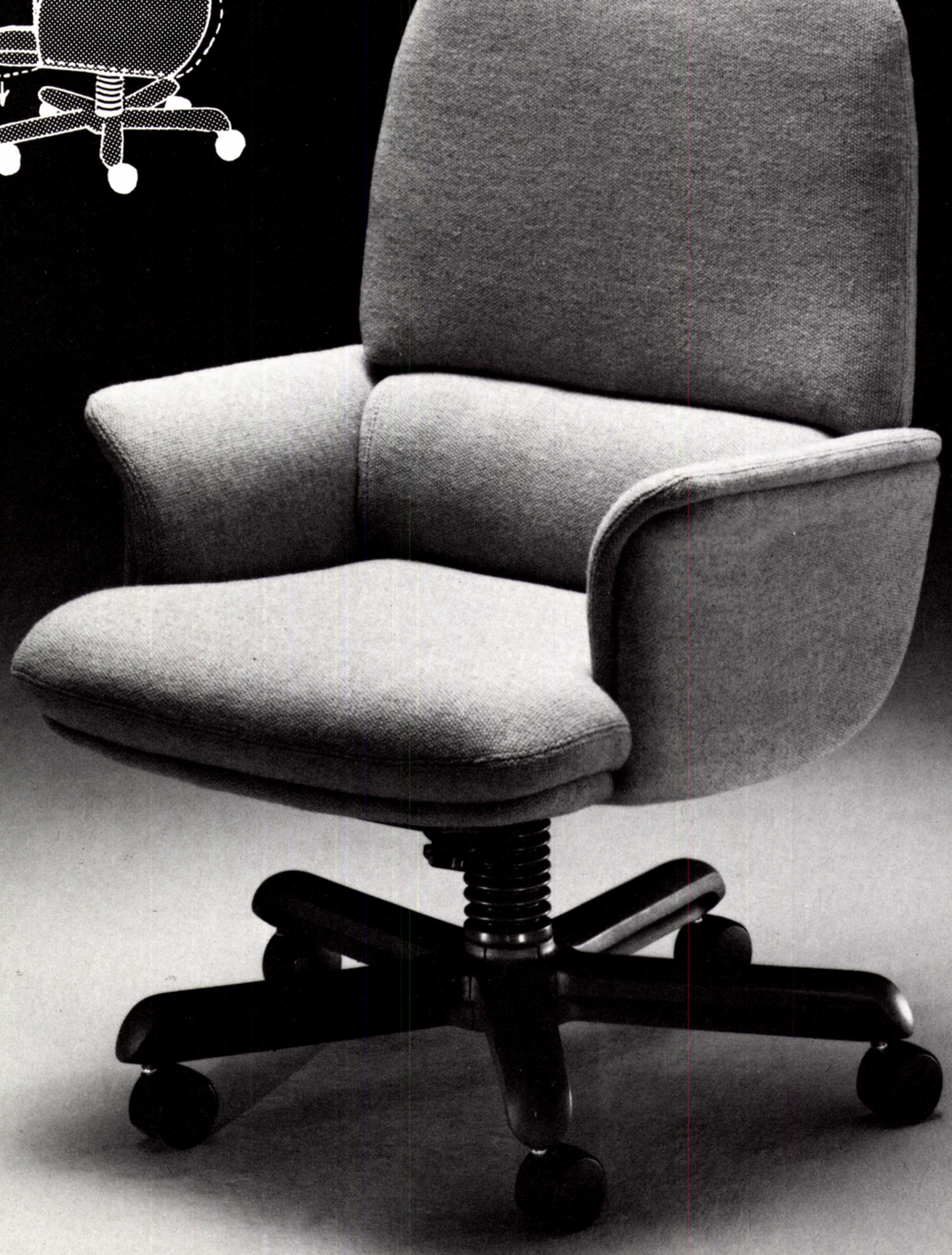

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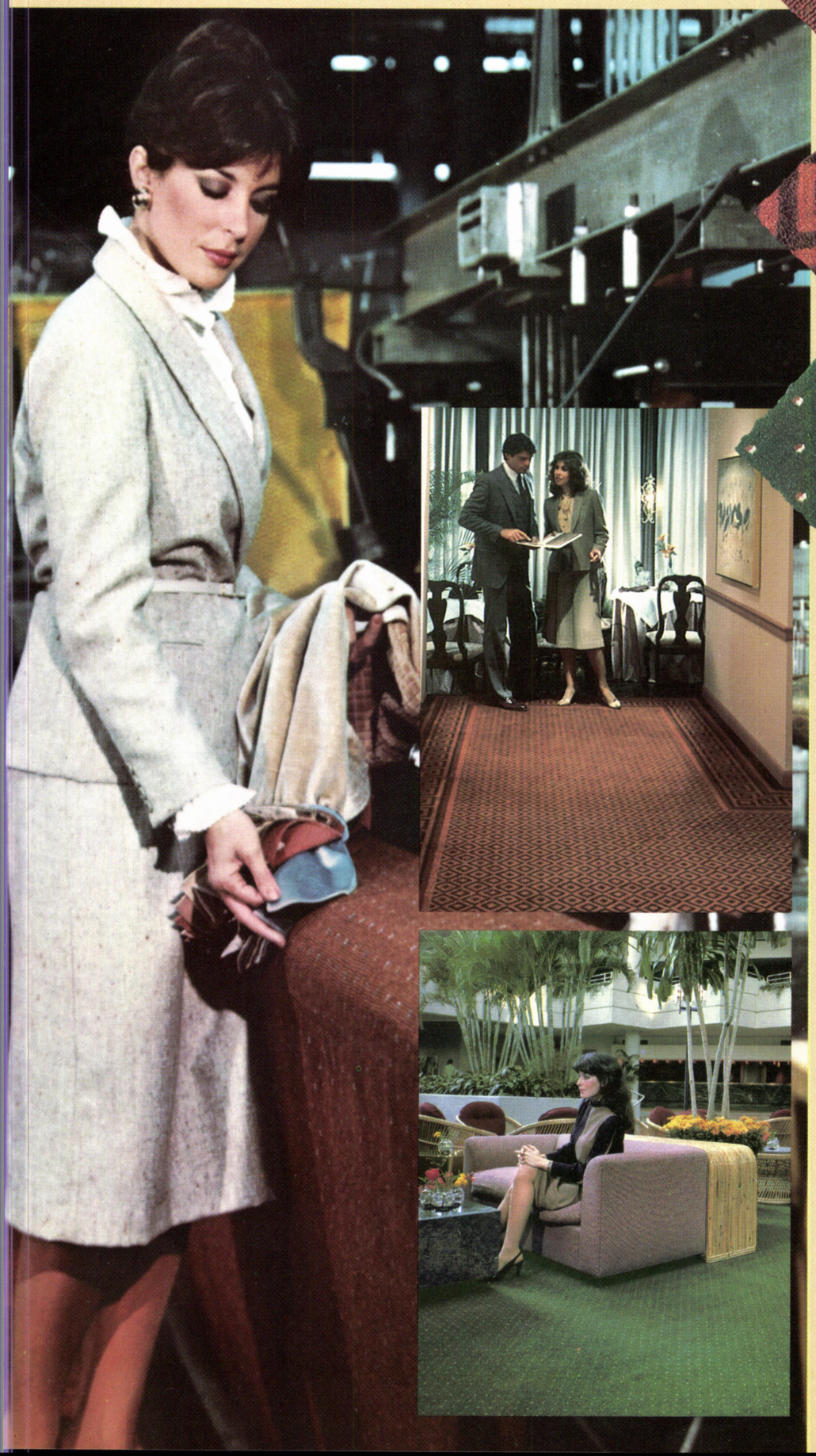

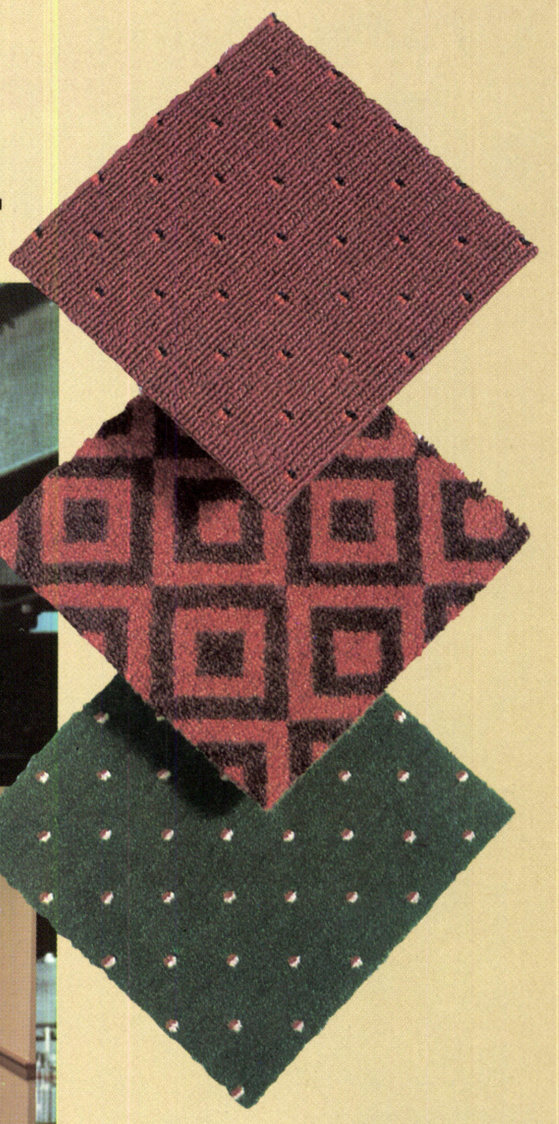

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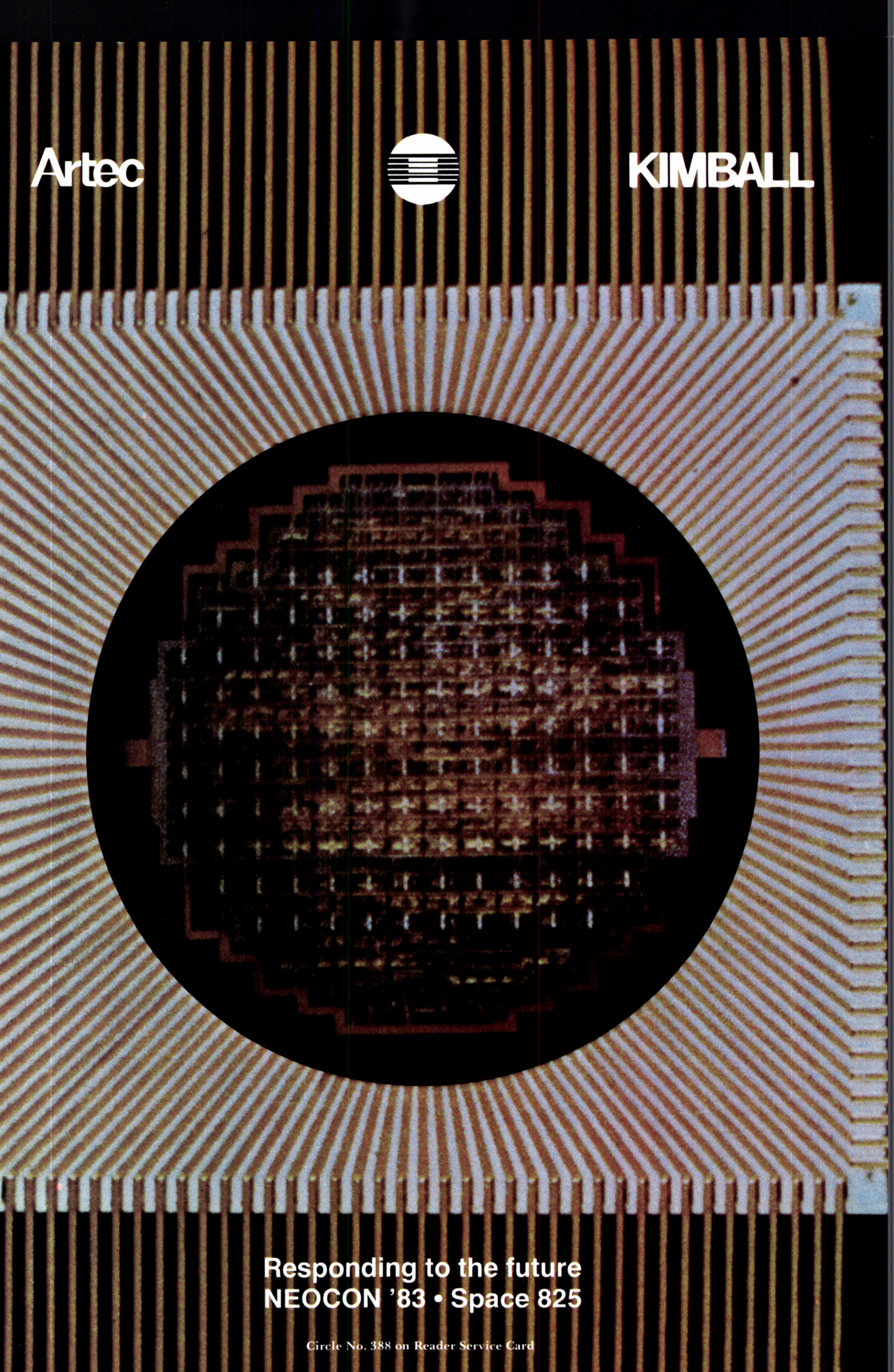

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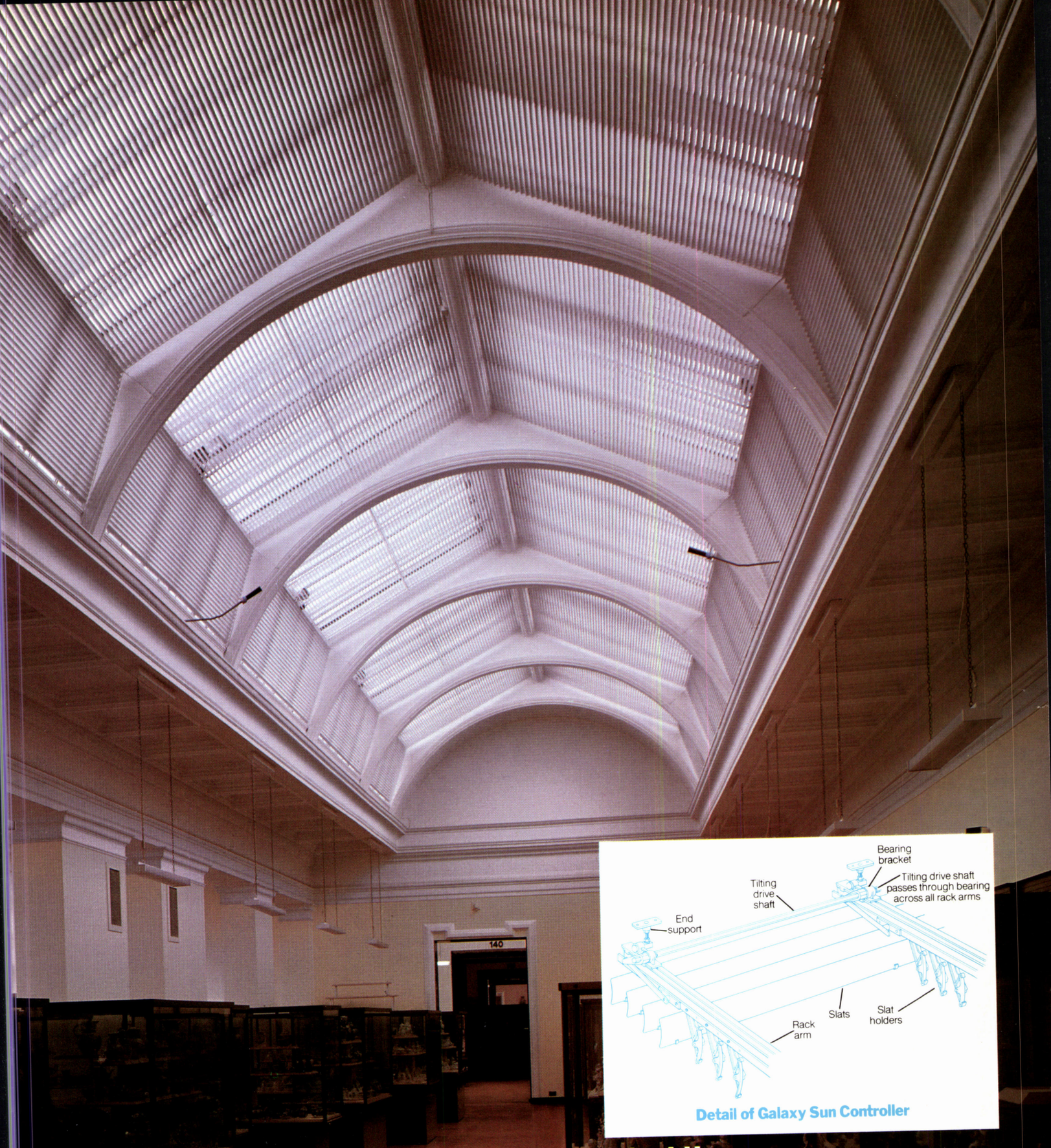

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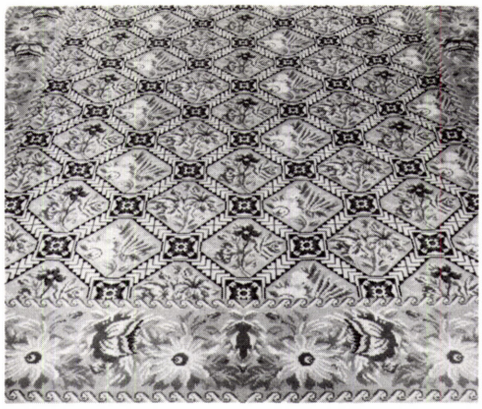


Stark: This is one of several new designs in the Portuguese Needlepoint Rug collection.
Circle 248 on reader service card

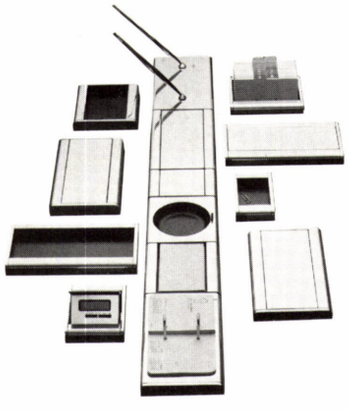
Stow/Davis: The technique for the Ogg Chair permits compound curves in a continuously bent wood strip.
Circle 493 on reader service card

Continued from page 120

Shelby Williams: The look of Old Mexico is reintroduced in the 3547 chair, with foam-padded spring seat.
Circle 246 on reader service card

Steelcase: This side chair is the first in a series of products in the Snodgrass Collection.
Circle 490 on reader service card

Sunar: The components in the Cameron group are modular, and designed to fit the Race System.
Circle 494 on reader service card

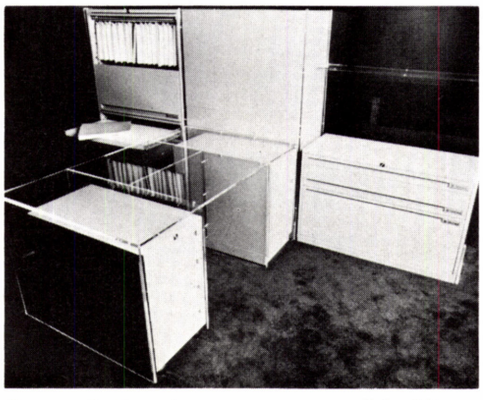


Smith Metal Arts: The Radius Two desk accessory collection by William Sklaroff features six metal finishes.
Circle 247 on reader service card

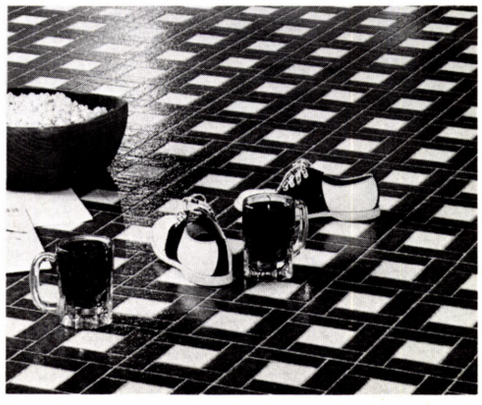
Stendig: Deeply tufted upholstery in fabric or leather highlights the Edwards lounge seating series.
Circle 491 on reader service card

Supreme: New for NEOCON 15 will be the Conserv-n-aisle filing system for areas with limited space.
Circle 495 on reader service card

Spec'built: Ulrich Franzen's wood veneer panel is designed to be grouped or stand on its own.
Circle 507 on reader service card



Storwal: Panel-system-compatible filing and storage systems are designed for the automated office.
Circle 492 on reader service card



Tarkett: The Reliant/Qwik Floor lies flat without shrinking or curling, and installs over existing flooring.
Circle 496 on reader service card
[*Continued on page 132*]

Circle No. 345

THE MERCHANDISE MART/CHICAGO

neocon

JUNE 14–17, 1983

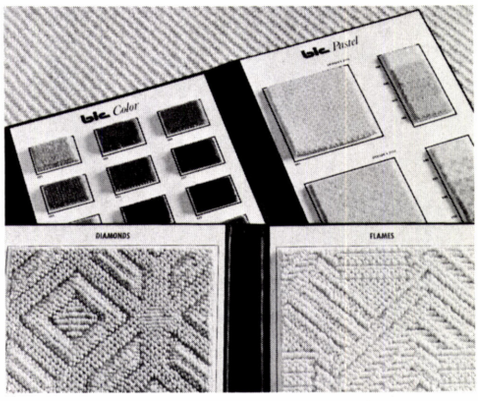
Continued from page 126

Vecta: The Wilkhahn FS Series adds a high-back operator chair featuring automatic lumbar support.
Circle 500 on reader service card

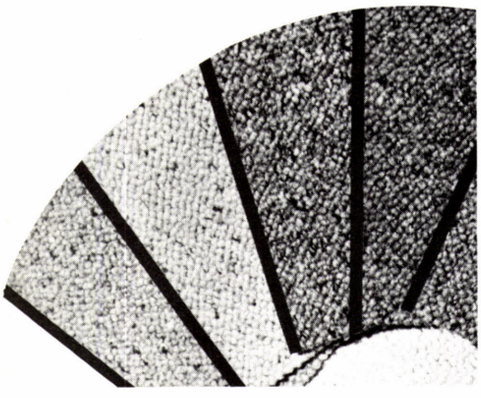
Westinghouse: Dactylo seating features a seat/back recline mechanism and adjustable-height seat and back.
Circle 504 on reader service card

Thonet: The DeFuccio Lounge Collection includes a lounge chair, two- and three-seat sofas, and occasional tables.
Circle 497 on reader service card

Villeroy & Boch: New for NEOCON 15 will be European-designed plumbing fixtures, and glazed or unglazed tiles.
Circle 501 on reader service card

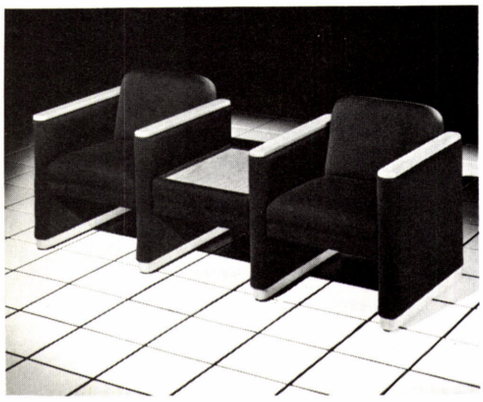


Wool Bureau: "Diamonds" and "Flames" are modern versions of traditional tapestry looks.
Circle 505 on reader service card



Top-Grade: The Elsinor Collection, of nubby Berber wool, is available with matching fringe for area rugs.
Circle 498 on reader service card

Vogel-Peterson: The ComputerMate Adjustable VDT Table is available in both right and left side work surfaces.
Circle 502 on reader service card



U.S. Furniture: Marcel Beck's new modular seating group has upholstered seat and back with exposed wood arms.
Circle 499 on reader service card

Watercolors: The Italian firm of Zazzeri designed this new single-lever faucet for the Orchidea Series.
Circle 503 on reader service card

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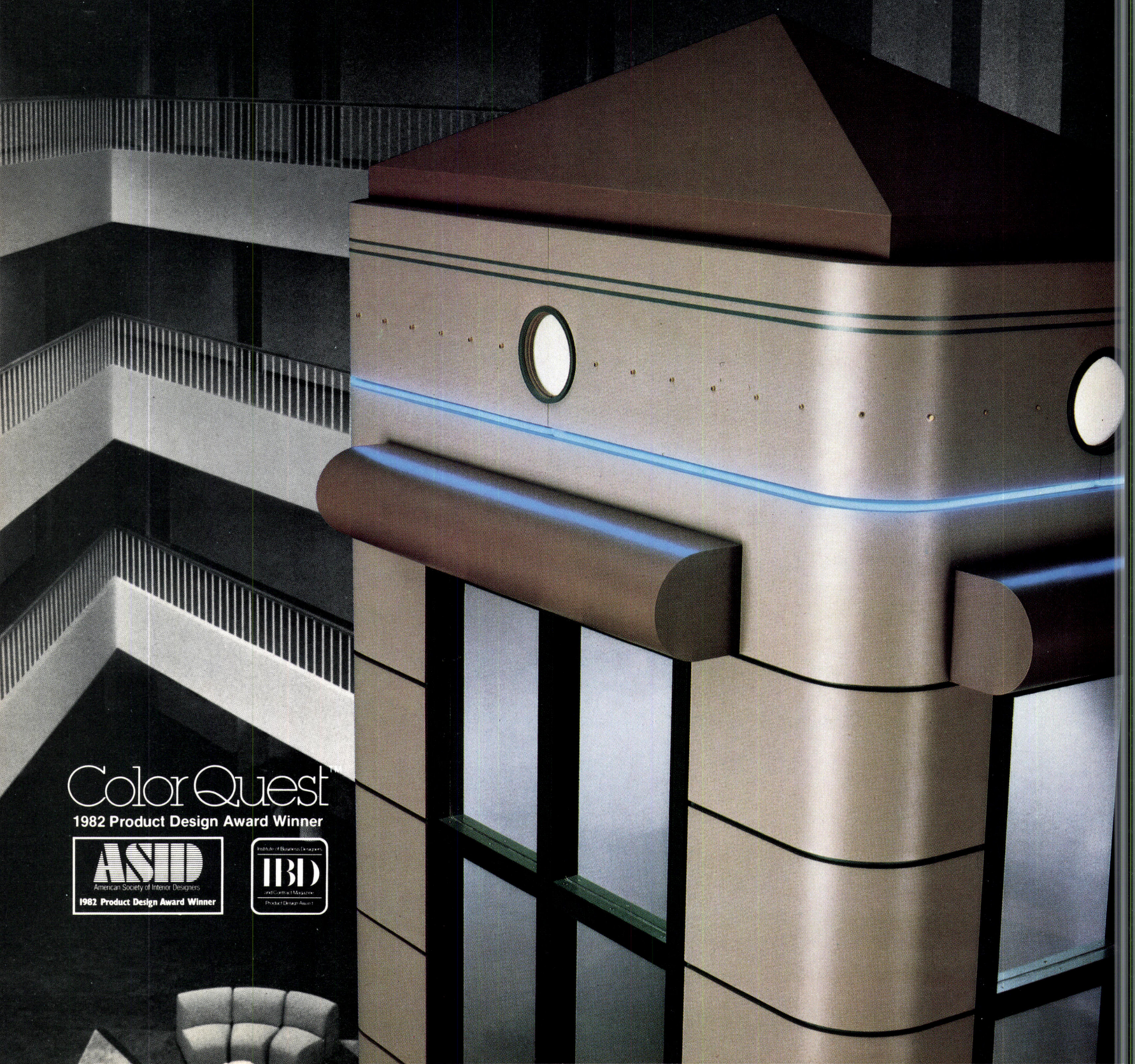
Elevator concept and design by Trisha Wilson & Associates Inc., Dallas

Elevator fabrication by Coerver Industries Inc., Dallas



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New Japanese architecture

Hiroshi Watanabe

In the diverse and inventive architecture of Japan today, one discernible trend is toward greater response to the existing context.

Yoshio Shiratori

Shoei Yoh: Stainless steel house, Nagasaki (p. 138).

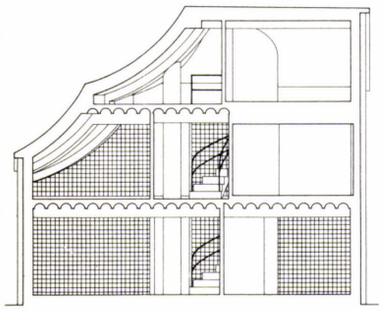
The closed, autonomous buildings that were the hallmark of avant-garde Japanese architecture in the 1970s are giving way to works that engage the environment. The Japanese architectural world remains fragmented into diverse factions, but a trend can be observed. What we are witnessing, of course, is not a return to the aggressive interventions of the Metabolists—the megastructural solutions in vogue in the 1960s; the disillusionment with technocratic, utopian schemes remains. In the decade just past, however, architectural horizons shrank to such an extent that there was bound to be an eventual reaction.

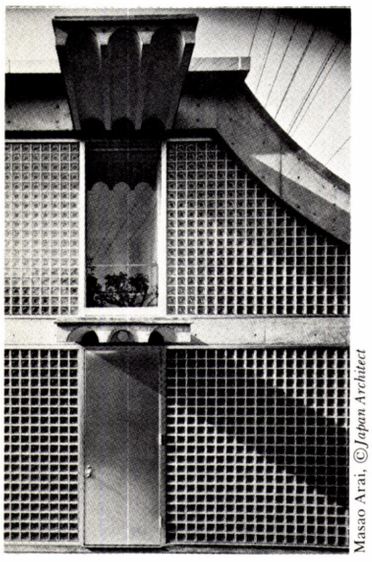
While some architects advocated a strict professionalism, others became *auteurs,* creating works whose contexts were less the physical environment than the designers' previous oeuvres. If there was a model for those who took the second path it was surely Kazuo Shinohara.

Shinohara had taken an aestheticist position even in the most active days of the Metabolists. The houses that came out of his university atelier at the rate of approximately one a year (P/A, May 1980, pp. 99–107) were initially inspired by traditional Japanese architecture, but there have been some radical changes in style. Despite these changes, his houses never lost their inward orientation; each was a world unto itself.

In his most recent buildings, however, the relationship to the external environment is the crucial element of each parti. A house he finished two years ago was constructed under power lines within a certain distance of which a law prohibited any building. Instead of providing a regular volume, Shinohara took a large, rectangular prism and trimmed it of

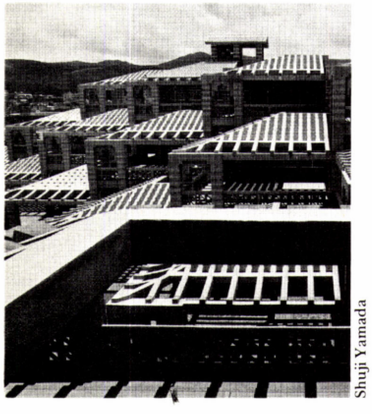
Hiroshi Watanabe, *an architect in Tokyo, has served as correspondent in Japan for* Architecture Plus *and* P/A.





Masao Arai, ©*Japan Architect*

Kazuo Shinohara: House Beneath High Voltage Lines, section and entrance front.



Shuji Yamada

Atelier Zo and Atelier Mobile of Team Zoo: Nago City Hall, Okinawa.

those areas that fell within that distance. The result is two shallow depressions on the top, as if the house had been pushed in by some force emanating from the lines (p. 136). But the design is not a passive reaction to the wires; the lines are ensnared and made an integral part of the composition.

Although Shinohara chose to avoid any direct reference in the Ukiyo-e Museum (p. 156) to the traditional woodblock prints on display, he felt "it was possible to express in this design the contemporary meaning of *ukiyo-e* prints." The word *ukiyo-e* is derived from *uki-e* meaning "perspective pictures" (literally "floating pictures" from the way figures were made to "float up" out of a picture through the use of the principles of perspective). The museum walls, flush with the glass, appear to have been freed of gravitational constraints: one tapers down to and is apparently balanced on a point, and another—half an arch—is also precariously balanced, although they are in fact load-bearing. In the sense that these abstract forms are afloat in the façade, the building indeed has certain qualities in common with a woodblock print. There is, however, another parallel. Although *ukiyo-e* are now framed and reverently hung on museum walls, they were originally a popular art form whose subjects were often the demimonde, Kabuki actors and sumo wrestlers. Like the art, this building is very much of this world. While the prints themselves may be housed in a controlled environment inside, the façade's reflective glass mirrors myriad fragments of the building's environment. Just as a circumstantial feature of the site is transformed into a part of the design in the House Under High-Voltage Lines, here an adjacent traditional structure, the passing Toyotas and Hondas and the distant mountains are assimilated into the composition.

Vernacular sources

Hiroshi Hara has made surveys of villages in the Third World and the Mediterranean area, and the members of Team Zoo have inherited from their mentor, Takamasa Yoshizaka, a fascination with indigenous architecture. Despite this common interest, Hara and Zoo produce works of entirely different quality: the former designs delicate, geometricized structures and the latter's works are robust and organic.

Hara's works in the 1970s, the so-called Reflection Houses (P/A, Sept. 1980, pp. 155–161), were very simple forms on the outside that enclosed symmetrically arranged environments focused on a toplit central corridor that usually stepped down a sloping site. Although these interiors were ostensibly experiments in new urban forms, they were also disturbing works of art. The sense of total enclosure, the symmetry, and the descent down the corridor gave a ritual quality to our movements and awakened in us a consciousness of our own isolation and mortality. In Hara's more recent works, however, the symmetry has become less rigid, and the path of circulation no longer is along the axis of symmetry. Space, once so concentrated, has become more open and diffuse.

The integration of the Sueda Museum (p. 164) with trees and the rear garden makes this a very different building from the Reflection Houses. We can apprehend the entire exhibition area almost at once; there is no sequential unfolding of space. Neither is there any attempt made to make the space symmetrical about its longitudinal axis. The triangular toplights and the three freestanding light fixtures emphasize this asymmetry and furthermore, like arrows, lead the eye to the windows and the slabs extending out into the garden. In part this openness is the result of the nature of the program, but it appears to stem equally from a fundamental change of direction in Hara's approach. This is a relaxed building, whose obsessive quality is restricted to a preciousness of detailing.

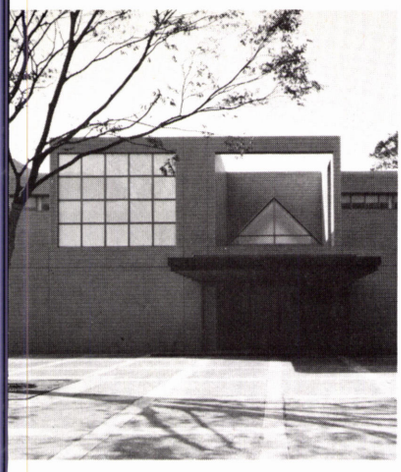
Team Zoo is a group of studios centered around Atelier Zo (literally "Atelier Elephant" in Japanese). Started by Hiroyasu Higuchi, Yasuichi Otake, and Reiko Tomita, all former Waseda University students, Zo is known for a freewheeling attitude toward design that has little use for theory.

They are exceptional among architects of their generation for having produced a number of public buildings. The Nakijin Community Center (1975) and the Nago City Hall (1981, left), both collaborative works by Ateliers Zo and Mobile, are located in Okinawa. Simple, locally available materials were used, and shade and natural ventilation blunt the effects of the subtropical climate. For them the integration of a building to the site has always been primary.

In Miyashiro (p. 150) they were working for a community that was once largely agricultural but which has increasingly become a bedroom town for Tokyo. The new community center is on the edge of the built-up area, with fields starting just south of the site. The building defines a plaza and, in an almost literal manner, a nucleus for further town growth. The building is closed to the street to the east, where there is heavy pedestrian traffic between the local station and a combination zoo and amusement park, but is porous toward the fields. Two radials, a ramp and a corridor, give access to the south and suggest the direction of urban expansion. The building is conceived very much as a part of the site. The plaza is banked up to the second-floor colonnade where markets regularly take place, and the vines of a locally grown grape will cover the roof of the building. Zoo has often had recourse to the horticulturist's choice of exterior finish; the Okinawa buildings are clothed in bougainvillea.

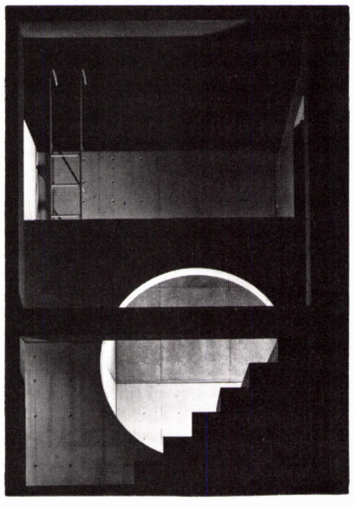
American exchange

Many Japanese have gone to study architecture in the United States since Noriyuki Kojima graduated from Cornell in 1879. Among them are well-known figures like Fumihiko Maki and younger designers like Shoei Yoh and Kunihiko Hayakawa.

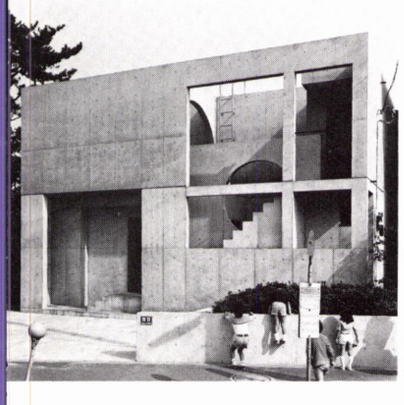


Kaneaki Monma

Maki & Associates: Royal Danish Embassy, Tokyo, entrance from forecourt.



Taisuke Ogawa, ©*Japan Architect*



Taisuke Ogawa, ©*Japan Architect*

Kunihiko Hayakawa: House at Seijo, detail of façade and whole front.

Since 1979, Maki has been professor at Tokyo University, and academic duties now take up a great deal of his time. Nevertheless, he continues to produce a large number of buildings of great variety. Maki is an empiricist whose designs are responses to specific programmatic requirements, and he has expressed misgivings about the purely aestheticist position taken by many younger architects. Without essentially changing his approach, however, Maki himself has shown greater interest in recent years in formal manipulation. Carlo Scarpa and Louis Kahn represent diametrically opposed attitudes toward form and material—manneristic complexity in one and simplicity in the other. Maki has written of his admiration for the works of both architects. His Hiroo bank, in particular, is characterized by a duality (p. 147); there is here both severity and plasticity, movement and a check on movement. Manneristic details are employed, but they are always framed and isolated.

The bank is very much a part of its corner site in Tokyo. The tiled surface defines a volume that has been stretched to the limits of the site. Inside too an expansive force is suggested by the stairway, bent and pushed out to the periphery, and the Piranesi drawing, which has been blown up as if the wall had been literally stretched. The idea of distention is reinforced by a "strained seam" on the south elevation where the continuity of the tile is broken. Yet this seam—with a column, apropos a bank, suggesting a lock—still manages to hold the edges together and prevents further expansion. Into this volume have been embedded short diagonal walls on the east, north, and west sides which by their pinwheel configuration imply a rotational movement. This movement too is checked, however, by the statically composed south wall. The decorative column in this wall is topped by a small window so that from inside it is seen to be crowned by a capital with leaves, not of the acanthus, but of the camphor tree outside. The wall is thus tied to the site and serves as a stabilizing element in the entire composition.

In contrast to the loosely organized facilities with a somewhat similar program that Maki designed some years ago for Toyota, the YKK Guest House (p. 142) is a compact scheme, recalling on the outside an English country house. The former was on a rise, but YKK is in a hollow and echoes the verticals of the wooded hills around it. For the trainees from abroad who live here, this is indeed a home. The idea of a large house is sustained inside by an allusion made to traditional Japanese folkhouses with their exposed wood framing in the two (structurally redundant) beams in the hall and the two suspended lighting fixtures that evoke the pothook hung over the farmhouse hearth. When the pressure of being a member of a family—which a Japanese company is—becomes too great, a trainee can retire to the bay window of his bedroom (with zipperlike sash becoming a YKK building) and be outside yet inside.

Shoei Yoh graduated from Keio University and studied at Wittenberg in Ohio. He designs furniture, lighting fixtures, and interiors as well as buildings. Indeed he states that he had to overcome an early aversion to architecture insofar as it meant something solid and permanent. His goal is to provide the minimum structure necessary to create a controlled environment.

Acknowledging place

For Yoh the skin of a building ideally should be a single material, a fact that ought to be immediately apparent. Glass satisfies these conditions best, and in the Ingot Coffee Shop (1977) glass is attached to the structural frame by silicone and forms a continuous membrane enveloping the space. Yoh, however, found the structure obtrusive—although he feels a kinship with Norman Foster and Piano and Rogers, Yoh is not interested in making the structural and mechanical systems prominent design features—and in the Stainless Steel House (p. 138) he attempted to eliminate its sense of weight. A narrow, glazed slit between the steel channels of the frame transforms the structure itself into a source of light.

Although Yoh's buildings are always primary forms, they do acknowledge their contexts. The plan of the Stainless Steel House—butterfly-shaped as befits a house in Nagasaki, the setting for Puccini's opera—makes use of the gradient in the site to give spatial variety inside.

Hayakawa studied at Waseda and Yale and worked for a short time for Moshe Safdie in Montreal. He early made a name for himself by placing in a number of national and international competitions. As is true of Tokyo in general, the Aoyama district is a collage of signs and symbols drawn from many different cultures and times. It is, moreover, fashionable, a stage where people come to see and be seen. Hayakawa has tried to capture the spirit of the place in his House at Minami-Aoyama (p. 160). Allusions abound; e.g., to Graves's Snyderman House in the way the hall is lighted, to Chareau's Maison de Verre in the freestanding lighting console, and to Mondrian's paintings in the cabinetwork. There is furthermore the juxtaposition of different materials, as with a steel-pipe stairway resting on a slab of textured stone. Openings in walls continually offer us new perspectives. In a way this is a transitional building. Like many works of the previous decade it is focused on the inside, although certain elements like the triangular window are allowed to break out. His recent House at Seijo (left) effects a more gradual transition from inside to outside.

Given the high density of Japanese cities and the need to assure privacy, architects will inevitably continue to make some use of inward-oriented solutions. As the above examples show, however, Japanese designers of a spectrum wide enough to encompass Shinohara and Maki or Hiroshi Hara and Team Zoo—some of whom once rejected the Japanese city as meaningless—are finding in the external environment an inspiration for their work. □

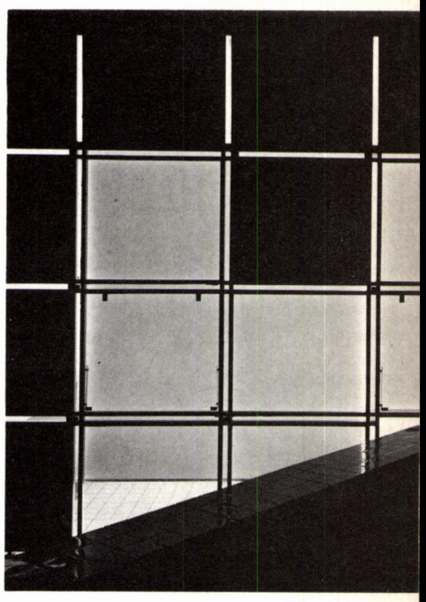
Residence, Nagasaki

Shoei Yoh

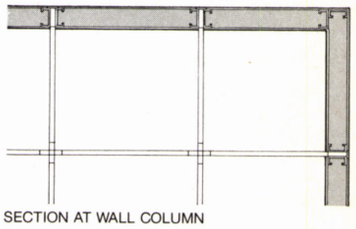
A house on a hill in Nagasaki follows the contours of the land, and appears to have a structural system composed only of light.

The house by Shoei Yoh on a hill overlooking Nagasaki is essentially two identical boxes joined by an atrium that serves as the main circulation spine and separates the private areas on the east from the public ones on the west. Where the site slopes most markedly (below, and plan, right), the change of level is reflected in the plan as a long series of stairs that run diagonally through the house and extend beyond its walls. Looking toward the back of the house (facing page, bottom), one sees the stairs as they run from the living room, across the atrium, and into the bedroom. Where the house drops over the slope, in the western portion, the living room and Tatami room become, in effect, "sunken," and thus have greater ceiling heights than the rest of the house.

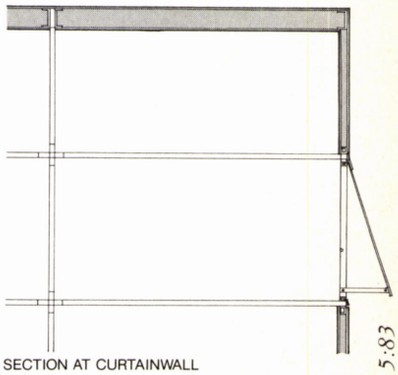
The columns and roof beams forming the structure of the house are made from single and coupled steel channels, and the curtain wall frame supporting the insulated stainless steel structural panels and the dark gray vision panels is made of similar, smaller elements (below). By splitting the channels, the space between the steel panels and the glazing becomes a light lattice, filled with strips of gray glass sealed by silicone. The lattice, which Shoei Yoh perceives as transparent structure, creates, he says, a universal and homogeneous interior space when filled with light. At night, the form appears as an object tied into a grid of light.



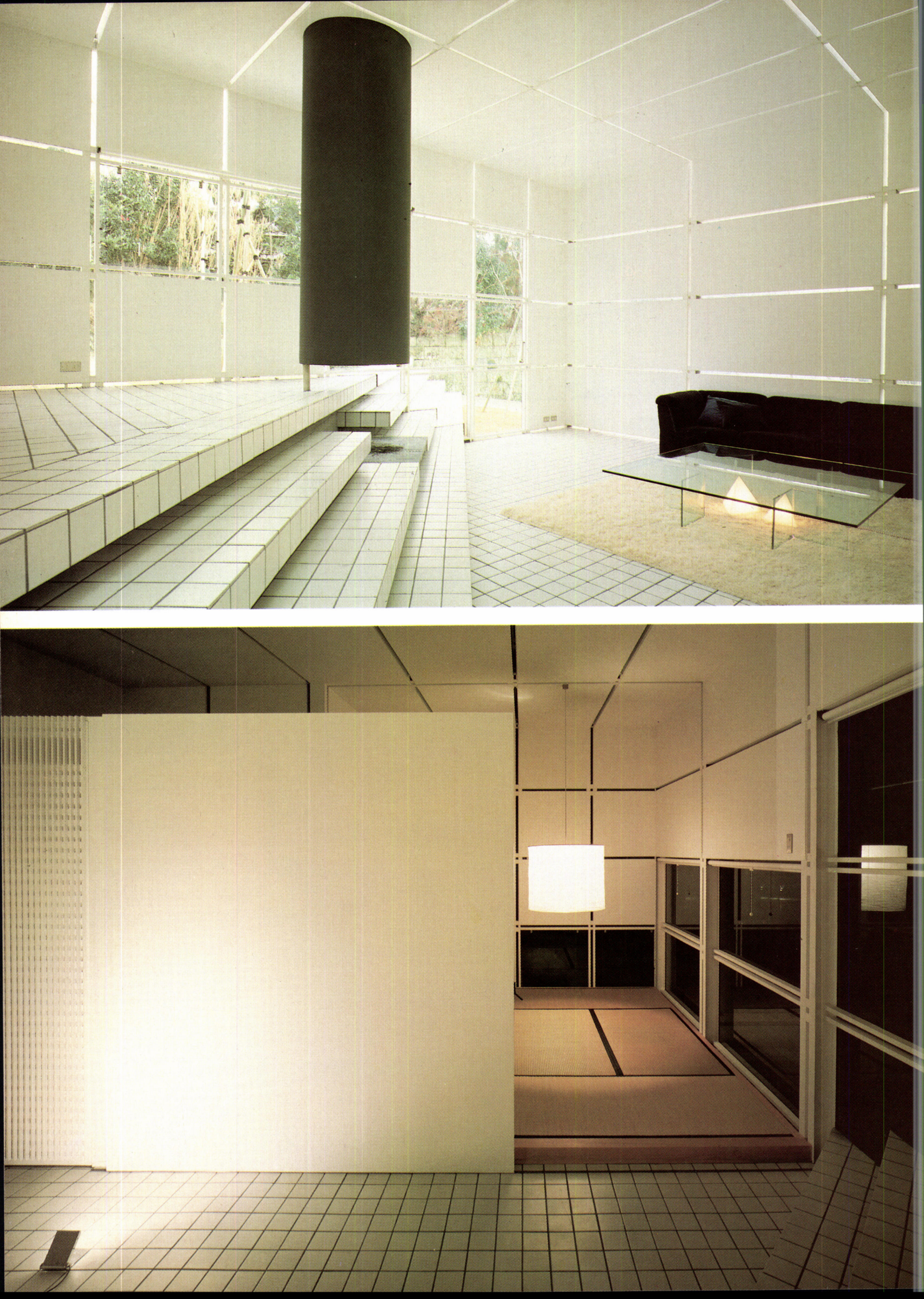
Taisuki Ogawa

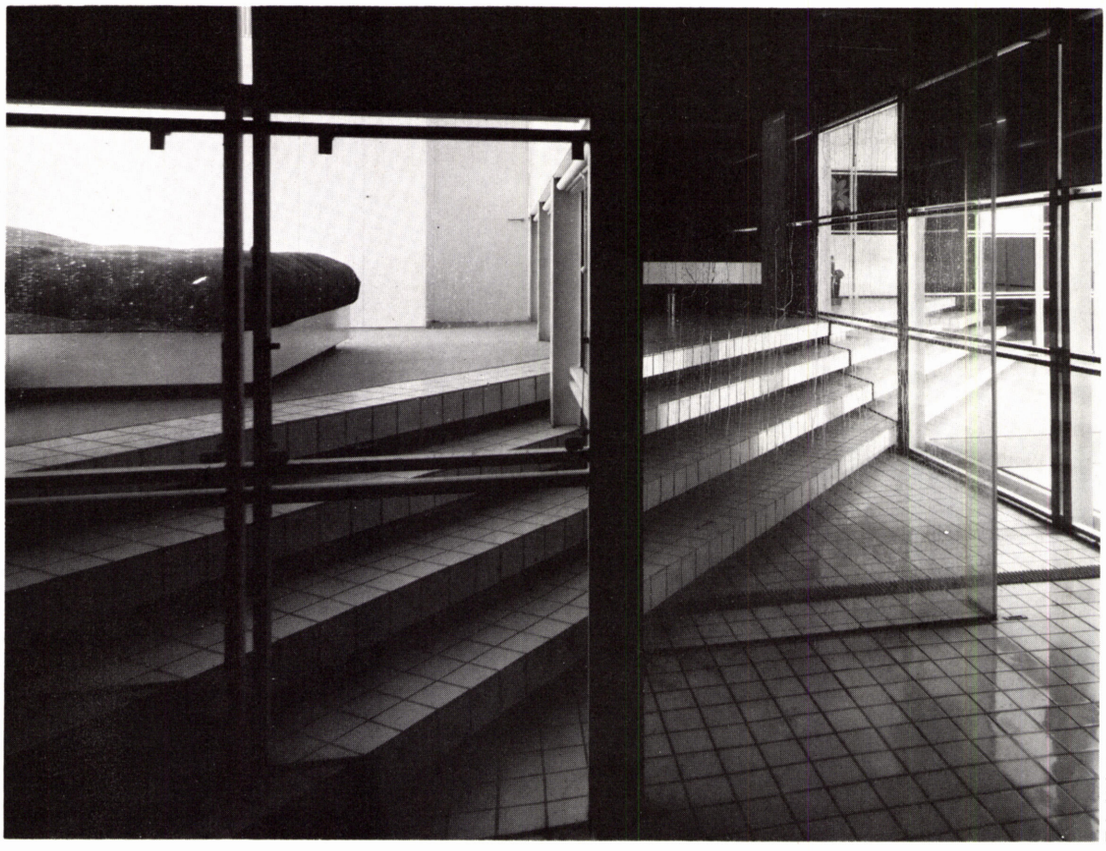


SECTION AT WALL COLUMN

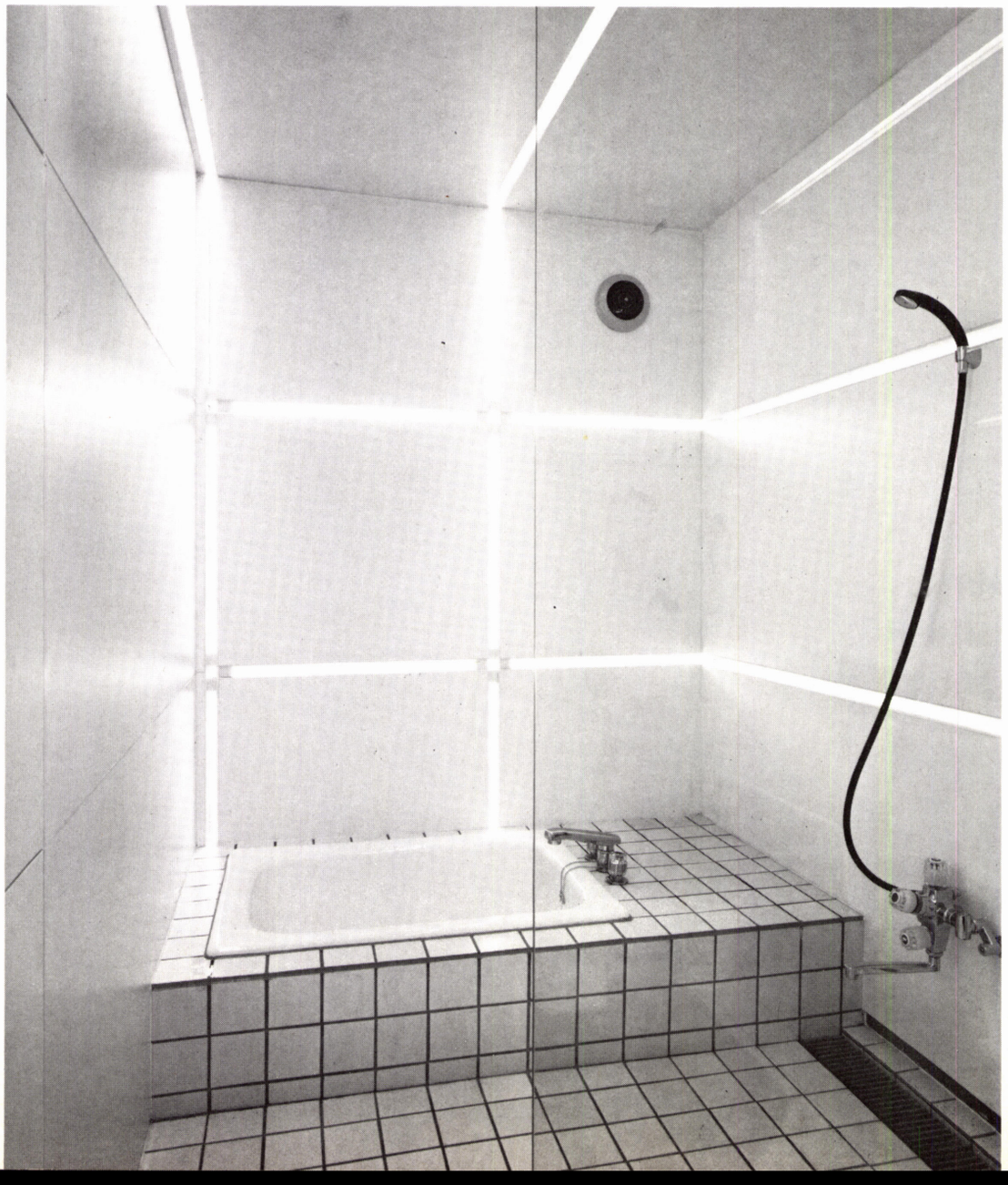


SECTION AT CURTAINWALL





Taisuki Ogawa



The light lattice, Shoei Yoh says, overwhelms and rules the whole area, and the space inside becomes extremely neutral when full of light. A daytime view of the living room (facing page, top) illustrates this; the view, looking toward the south, shows the only interruption in the diagonal stairs, at the point where they have been cut away for the "fireplace." A contrasting view, at night when the lattice becomes black, is seen in the view into the Tatami room (facing page, bottom). Standing at the back of the house at night, one can see the diagonal stairs running through the illuminated bedroom, the darkened atrium, and then into the illuminated living room (top). In the bathroom (bottom), the light slits can be seen at their most dramatic when the sun is bright outside. Throughout the house, black grouting has been used for the ceramic tile floors, thus establishing another grid of lattice that contrasts with the main light lattice during the daytime, but seems to become a miniaturization of it during the night.

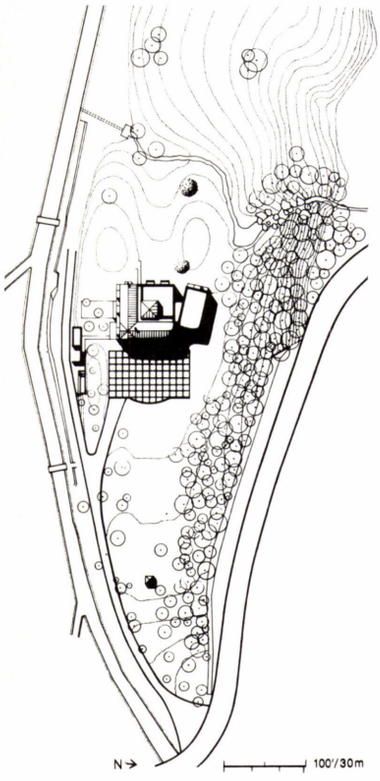
Data

Project: *stainless steel house with light lattice, Nagasaki, Japan.*
Architect: *Shoei Yoh, Yoh Design Office, Fukuoka, Japan; Y. Kawamura, A. Hida, assistants.*
Client: *Dr. Shizuo Matsushita.*
Site: *on a sloping hill above Nagasaki.*
Program: *a single-family, one-bedroom house.*
Structural system: *steel channels, single and coupled, for columns and roof beams, and smaller single and coupled channels for curtain wall frame.*
Mechanical system: *air-source heat pump, underground pebbles to increase heat volume.*
Major materials: *insulated stainless steel structural panels, gray glass double glazed, silicone sealant.*
Consultants: *K. Iwato, structural.*
General contractor: *Shimada-Komuten Co., Ltd., Tanacho Co., Ltd.*
Costs: *$100,000 (1980).*
Photography: *Yoshio Shiratori, except as noted.*

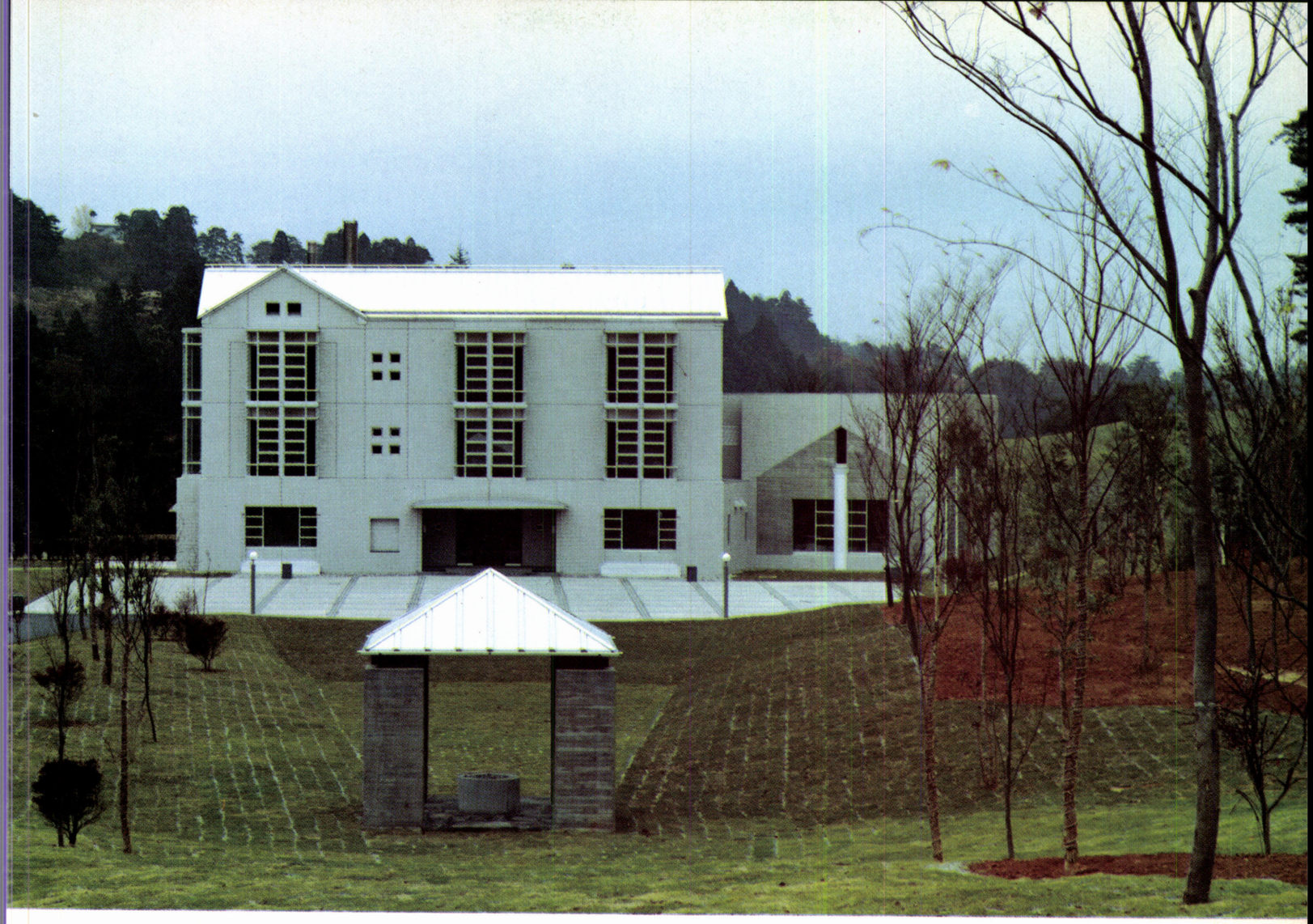
YKK Guest House,
Kurobe-shi, Toyama-ken
Mitsubishi Bank,
Hiroo Branch, Tokyo

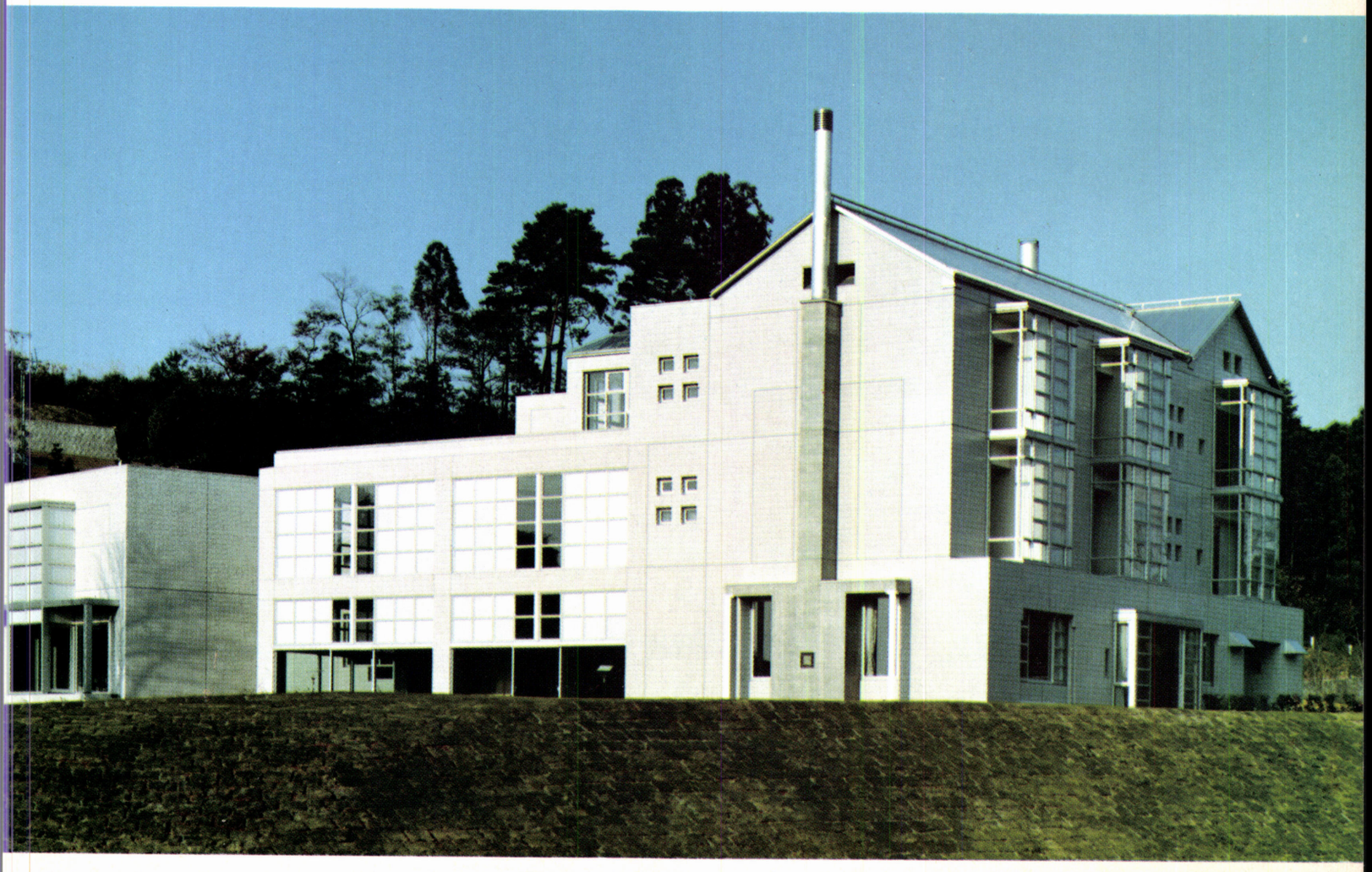
Maki & Associates

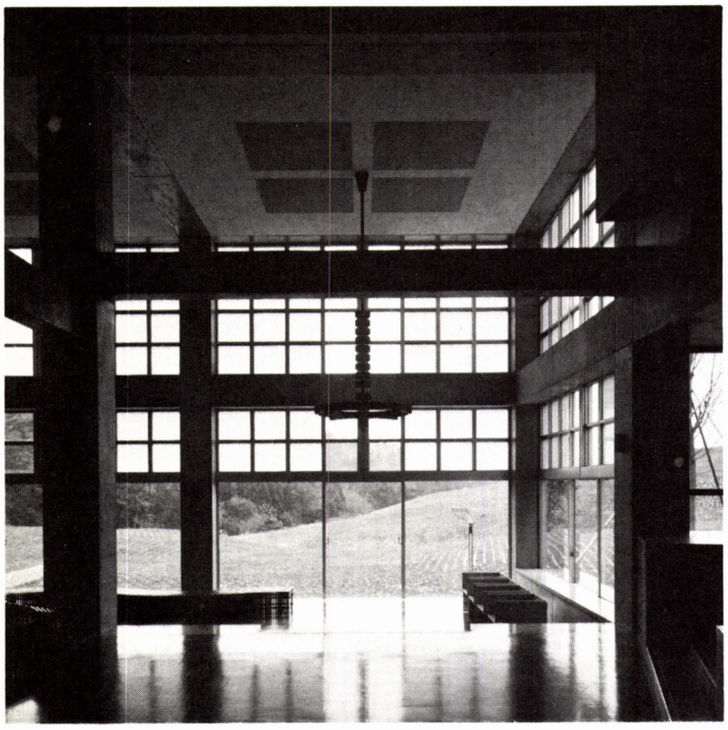
The YKK company guest house, lodge, and training seminar facility recalls, in its massing, an English country house, and in its interiors, Japanese folk houses. A branch bank (p. 147), located on a busy corner in a Tokyo neighborhood, is composed of complex volumes.

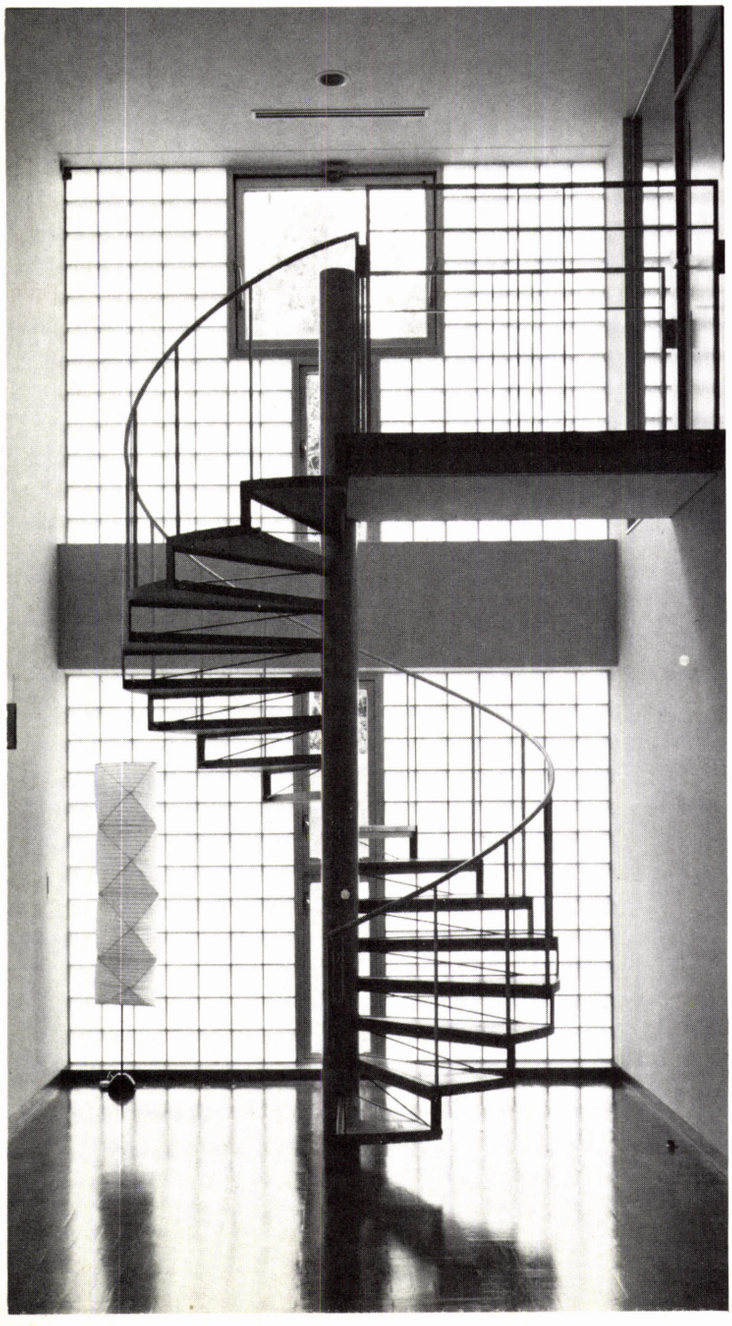


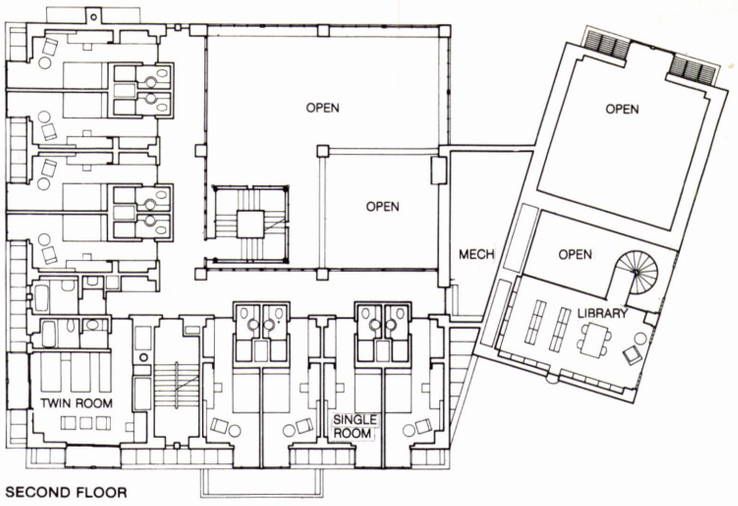
The east façade (opposite page, top) organizes strongly centralized elements, such as the entrance (this page), asymmetrically. Far in front of the building, on axis with the door, is a small gazebo, seen in the foreground. The west side of the building (opposite page, bottom) contains the lounge and the double-height Great Hall and seminar room that take advantage of views westward to Toyama Bay.



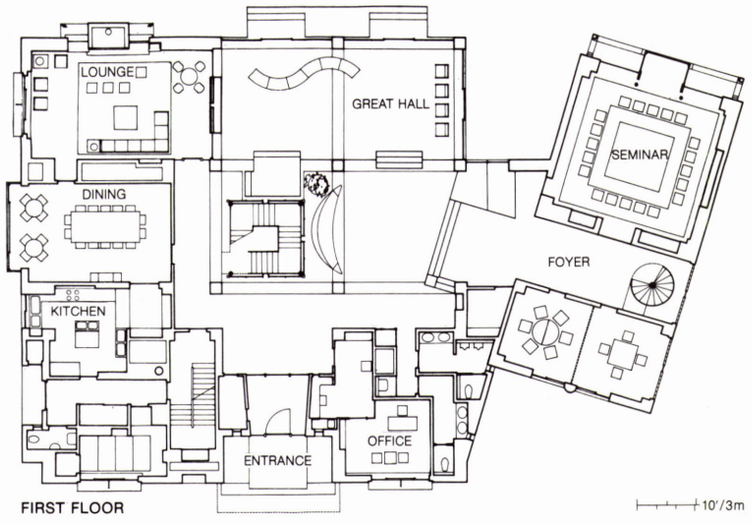








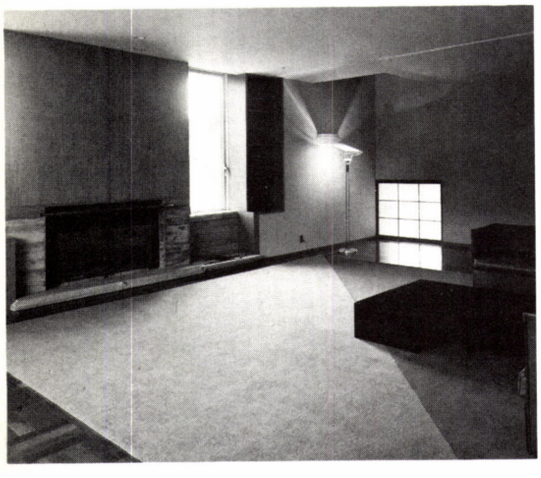
SECOND FLOOR

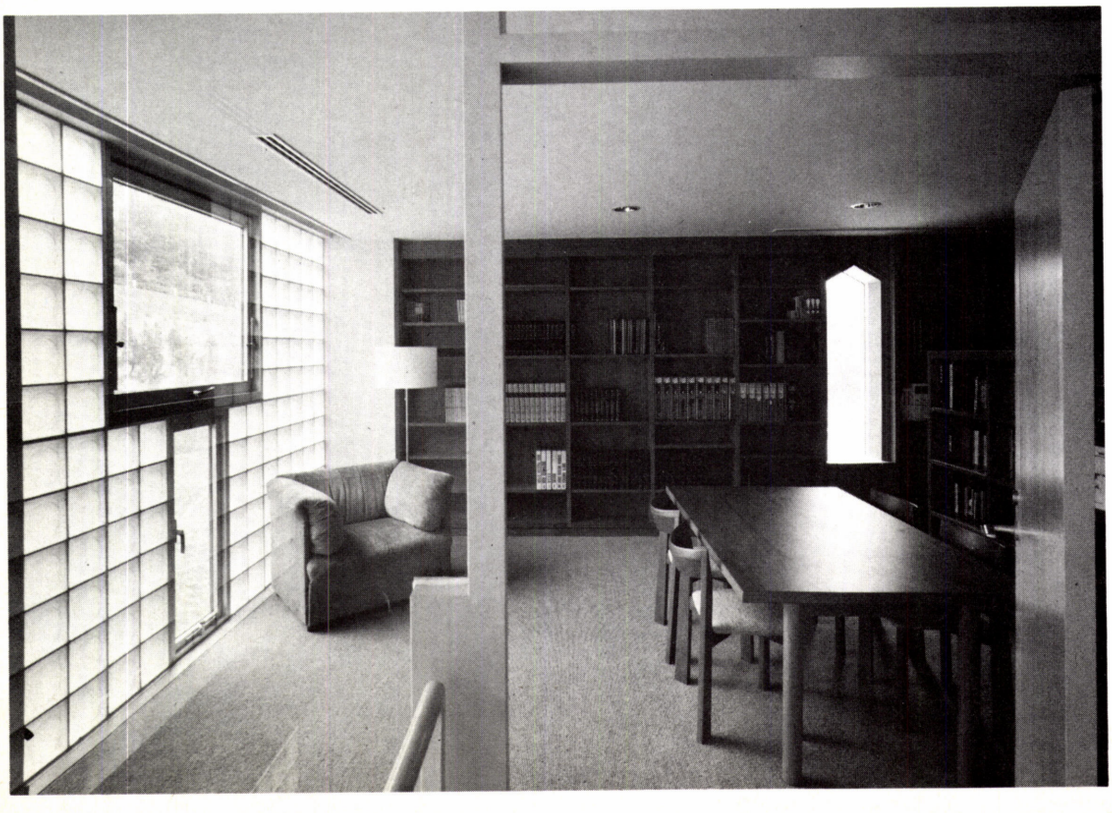


FIRST FLOOR

10'/3m

A large wood "settee" sits in the double-height Great Hall (opposite page), in front of the main stairway. Wood paneling is inspired by Kahn's Salk Institute, much admired by Maki. The stairway, leading to the guest bedrooms on the second and third floors, is shielded to provide privacy for the resident trainees. In this section of the hall, two concrete beams, structurally redundant, allude to the traditional Japanese folk houses, with their exposed beamwork. In the adjacent section of the hall that leads out to the lawn on the west (left, top), lighting fixtures recall the pothook hung over the folk hearth. A spiral staircase (left) connects the ground-floor seminar rooms to the library above.





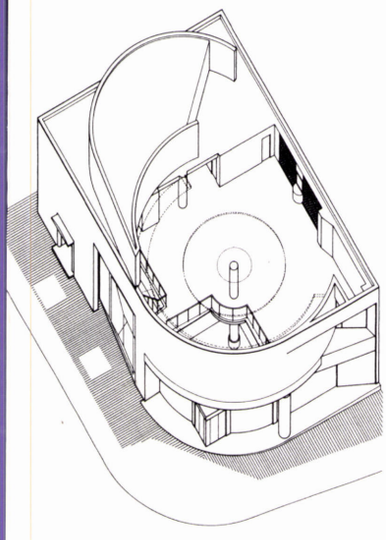
The largest seminar room (top) is square and double height, with a tall bay window extending into the landscape on its western side. Modern and traditional Japanese elements are combined in the lounge (middle left). The bedrooms (middle right) all have bay windows (with an appropriately zipperlike sash) that create a buffer zone between outside and in. In the library (bottom) a coolly sophisticated glass block wall with central windows in a key configuration meets wood furniture and shelving with a Scandinavian feeling.

Data

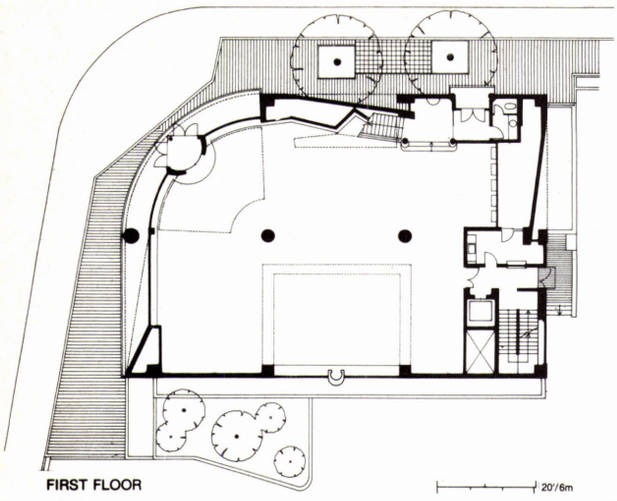
Project: *YKK Guest House, Kurobe-shi, Toyama-ken.*
Architects: *Maki & Associates: Fumihiko Maki, Iwao Shida, Hidetoshi Ohno, Eiji Watanabe, Kiyohide Sawoka, and Michael Harris.*
Client: *Yoshida Kogyo K.K.*
Site: *a south-facing slope in the foothills of the Japan Alps; cedar woods to the north and east, mountain stream to the south.*
Program: *living and dining areas, guest rooms, seminar rooms.*
Structural system: *reinforced concrete.*
Mechanical system: *oil-fired vacuum type hot water boiler. Water-cooled air-conditioning units on each floor.*
Major materials: *ceramic tile and exposed concrete exterior walls, extruded aluminum roof, aluminum sash. Interior: exposed concrete and plaster walls, gypsum board ceiling, oak parquet floor.*
Consultants: *Hanawa Associates, structural. Soh-goh Consultants, mechanical and electrical. Seiichi Endo and Kazuko Fujie, furniture.*
General contractor: *Shimizu Construction Company Ltd.*
Photography: *Osamu Murai.*

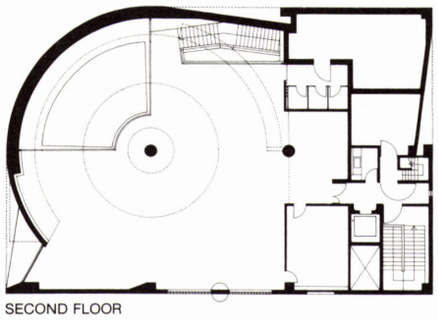
Mitsubishi Bank

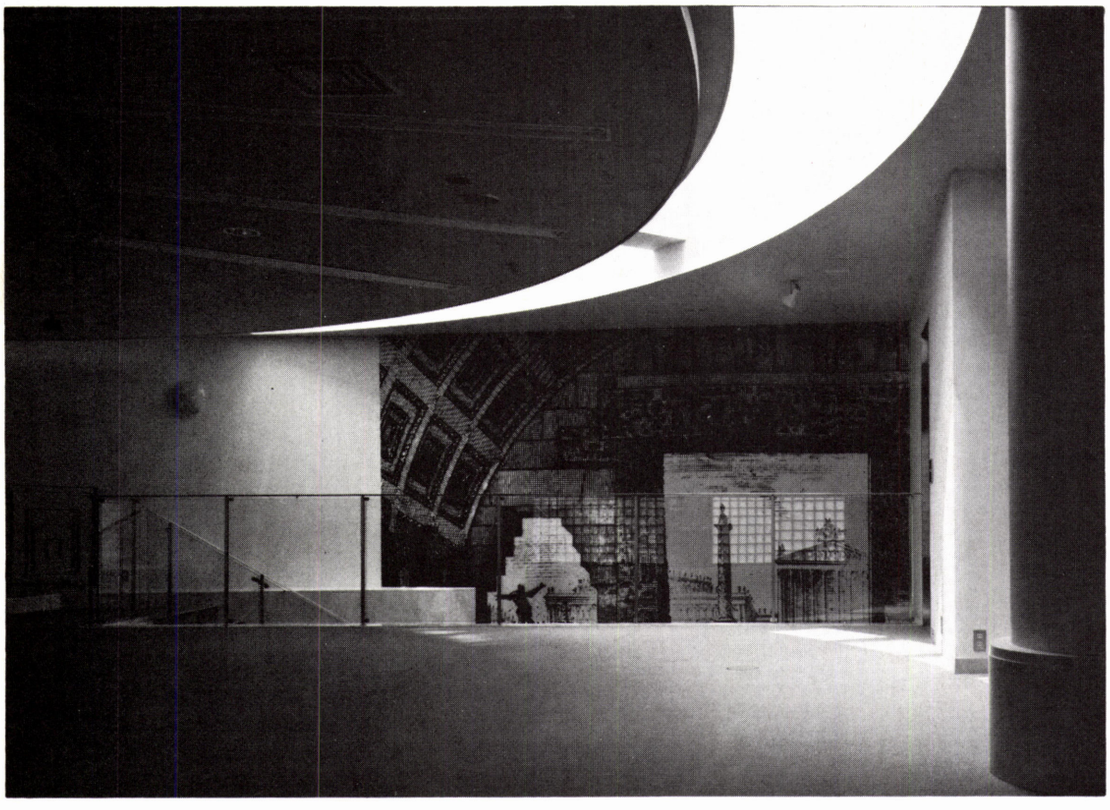
Hiroo Branch, Tokyo



The bank stretches nearly to the limits of its corner site, and into its smooth surfaces are embedded short, diagonal walls on the north (top), east (bottom), and west sides. These reinforce the rotational movement established by the curved corner entrance wall and the curved penthouse.



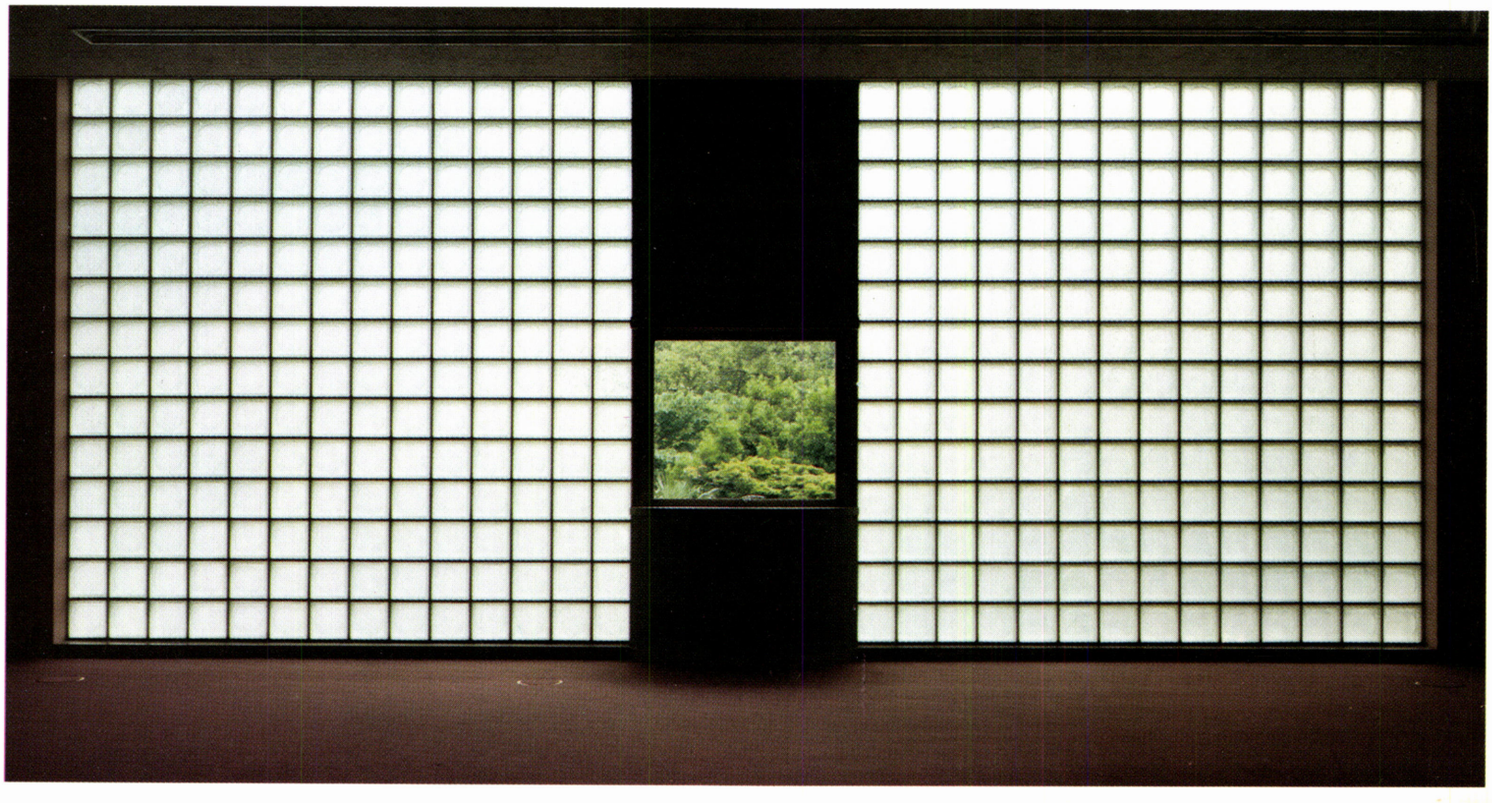




The statically composed south wall (opposite page) checks the rotational movement implied by the other three walls, and the interruption of the tiles on its exterior surface reinforces the idea of distention by suggesting a burst seam. The central column is topped by a small window so that, from the inside (opposite page, bottom), it is topped by a capital of camphor leaves. Inside (left), the rotational movement is repeated in the circular dropped ceiling and radiating lights that are centered upon a circular column. The idea of expansion is again suggested by the stairway, bent and pushed to the exterior, and by the Piranesi drawing, blown up and stretched over the wall.

Data

Project: *Mitsubishi Bank, Hiroo branch, Tokyo.*
Architects: *Maki & Associates: Fumihiko Maki, Morikazu Shibuya, Kazunori Ozaki, Toshihide Mori, and Eiji Watanabe.*
Client: *Isono Real Estate Company. Mitsubishi Bank (interior).*
Site: *7700-sq-ft corner site in the busy commercial district in a neighborhood near downtown.*
Program: *major working areas, reception, and deposit on the ground and second floors, services and safes in the basement—14,000 sq ft total.*
Structural system: *reinforced concrete.*
Major materials: *exterior: exposed concrete, glazed silver tiles, aluminum spandrels and mullions. Interior: acoustic tile ceiling, vinyl tiles, and carpet.*
Consultants: *Hanawa Structural Engineers. Sogo Setsubi Engineers, mechanical.*
General contractor: *Takenaka Komuten Company.*
Photography: *Kaneaki Monma.*



Progressive Architecture 5:83

Miyashiro Municipal Community Center

Team Zoo

Located in a small, previously agricultural town outside of Tokyo, the new community center almost literally points the direction of new town expansion.

Beyond the sunny yard and tea room on the south side of the community center are fields (above) like those farmed for centuries before the town became attractive for commuting to and from Tokyo. Tall, glass-roofed "light passages" cut through the building perpendicular to the arc of the north colonnade, overlooking the lawn plaza (facing page). Arches in the colonnade begin at the higher ends as high parabolic forms, and progress to lower, rounder ones at the center. Wire trellis devices have been strung between the freestanding concrete posts in front of the building and those protruding from the top of the building itself, to support grape vines of the type famous in the region. An atelier of Team Zoo—Atelier Zo—is responsible for the building design, with furniture design by Hoen-kan.

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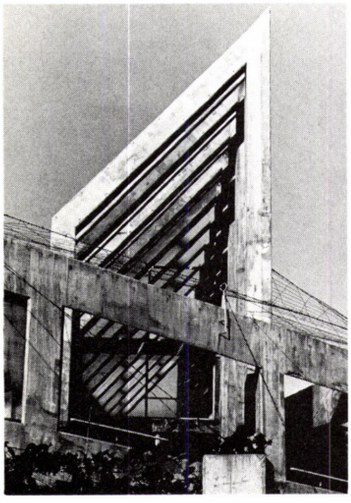
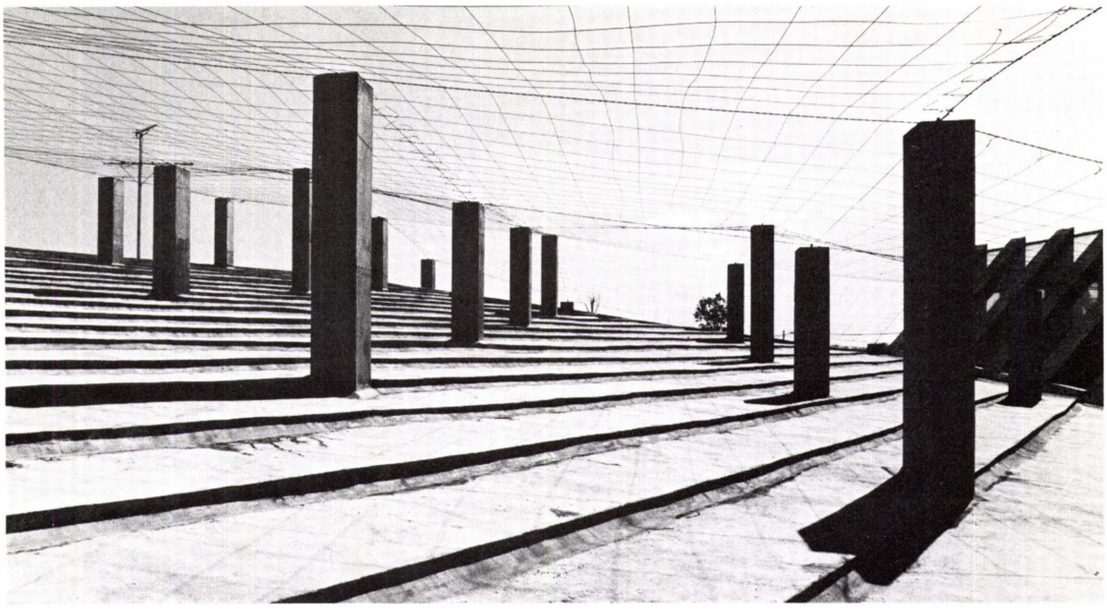
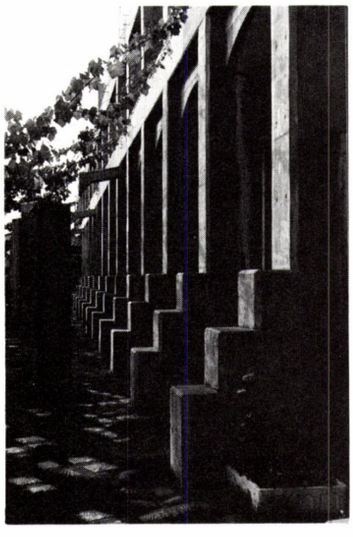
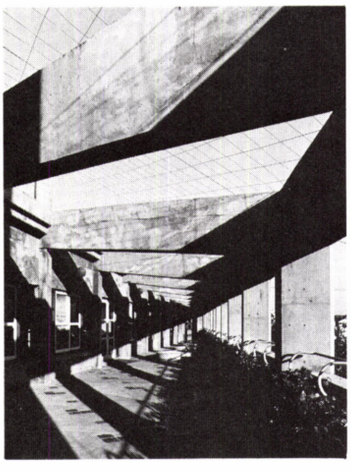
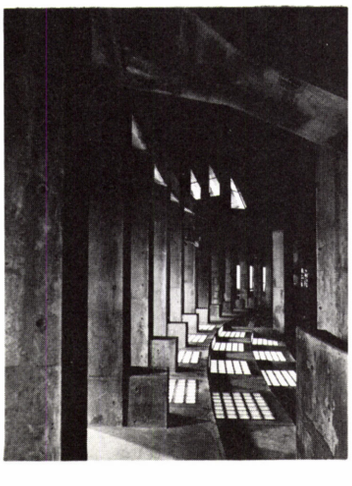
Miyashiro Community Center











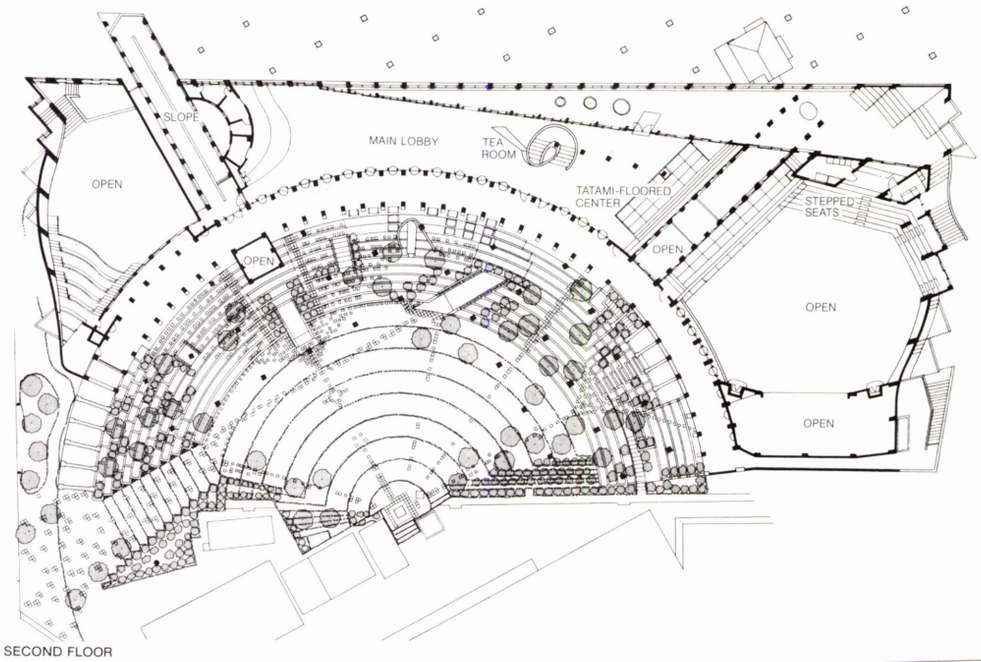
While the official name of the building is the Miyashiro Municipal Community Center, it has been named Shinshukan, after the school once located in the town and from which the town grew. The tall glazed "light passages" separate the structure into three functional areas: the main auditorium, the main lobby, meeting, study, and dining areas, and the small auditorium.

A stepped room only in part, the main auditorium is more a gymnasiumlike space where games and theatrical functions can be accommodated.

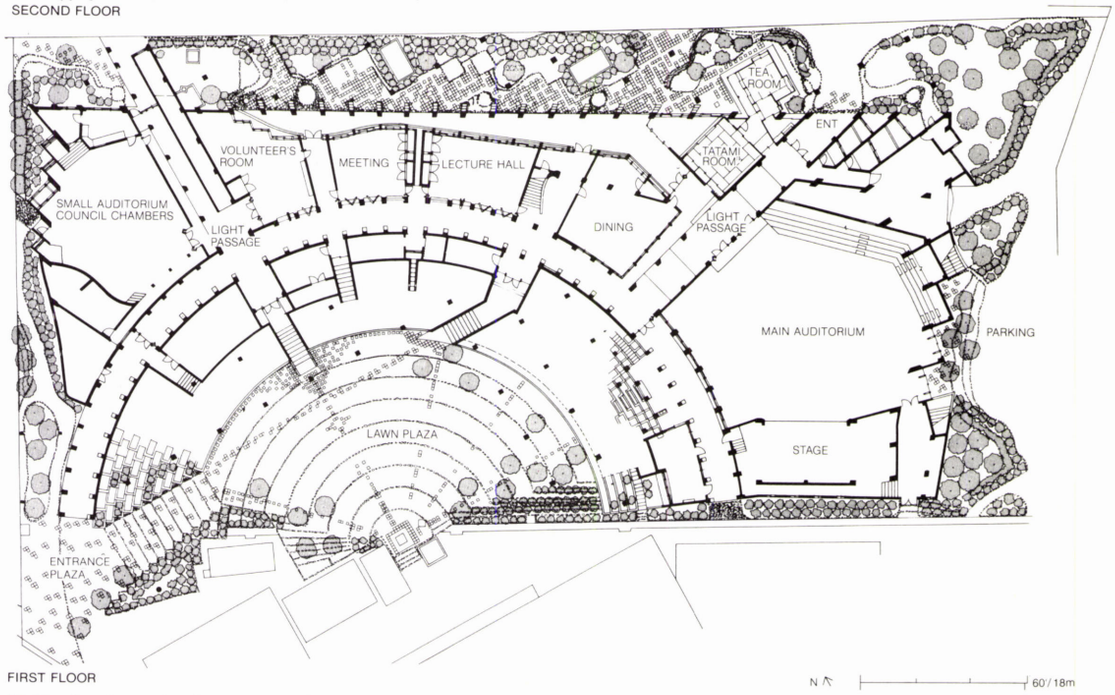
Facing the south on the second level, the main lobby joins the two light passages, comprising most of that side of the building. On the lower level are the meeting rooms for various groups, including the volunteers' room, serving among other things as the meeting room for the town community council.

While the small auditorium is used for a short period once a year as civic council chambers, it is usually available for general public use. Like the main auditorium, it has a certain amount of stepped seating, with the major portion open for meetings.

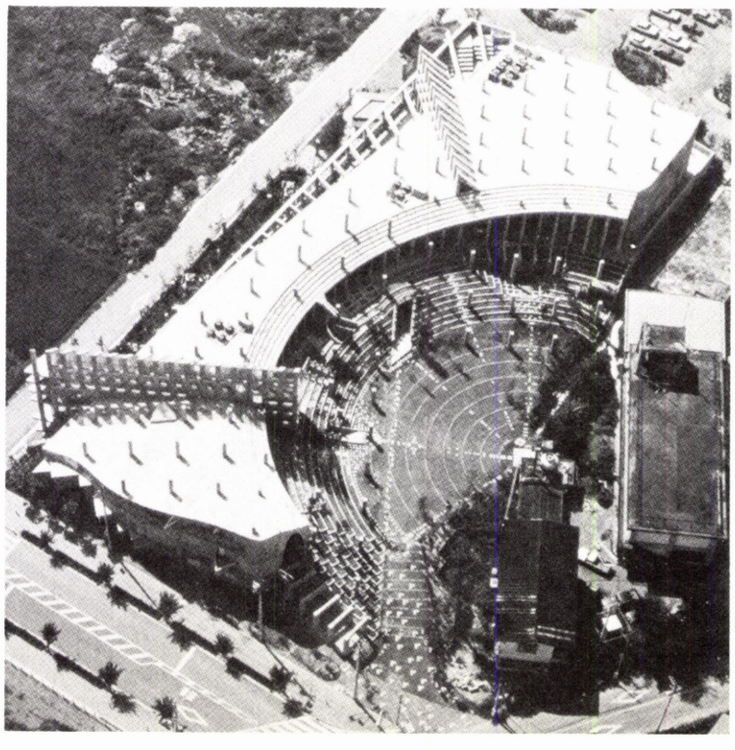
The tone for the building as a whole is set by the myriad concrete detail conditions (facing page), merging angular, jutting forms and stepped ones with arched and rounded expressions. From above (right), the new center's focus is on the older city hall, surrounding the lawn plaza, with its concentric and radial patterns.



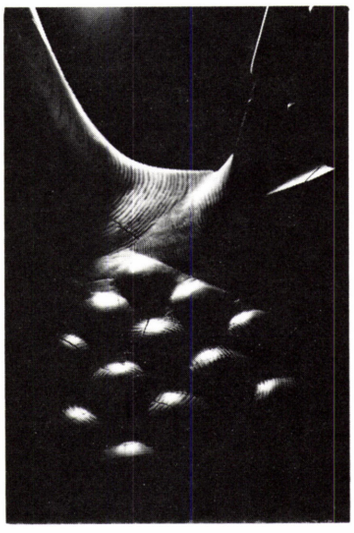
SECOND FLOOR

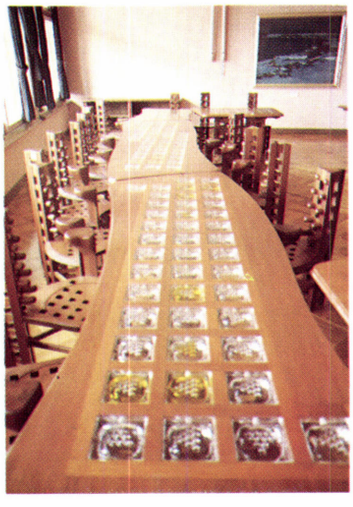


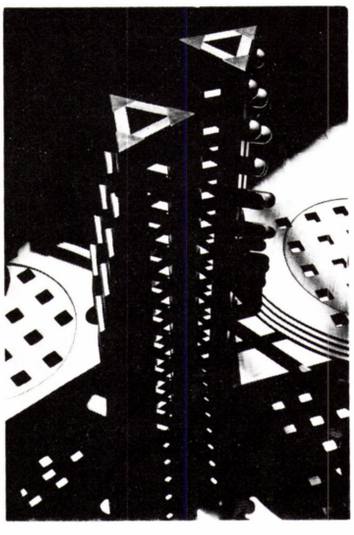
FIRST FLOOR



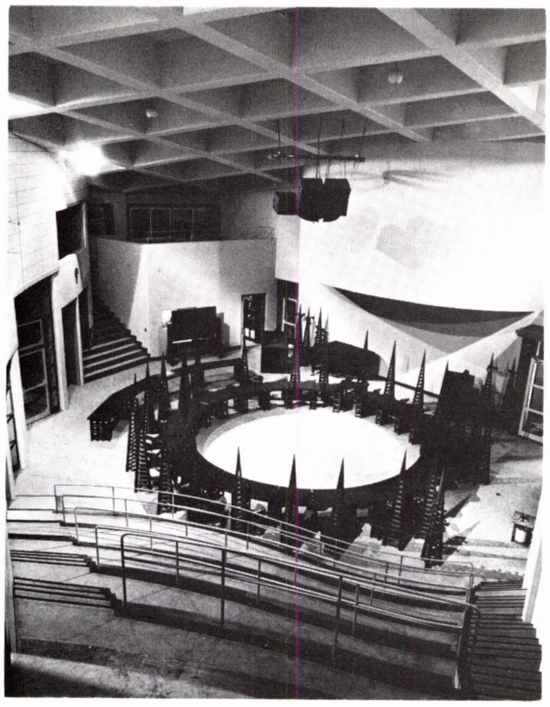
Miyashiro Community Center

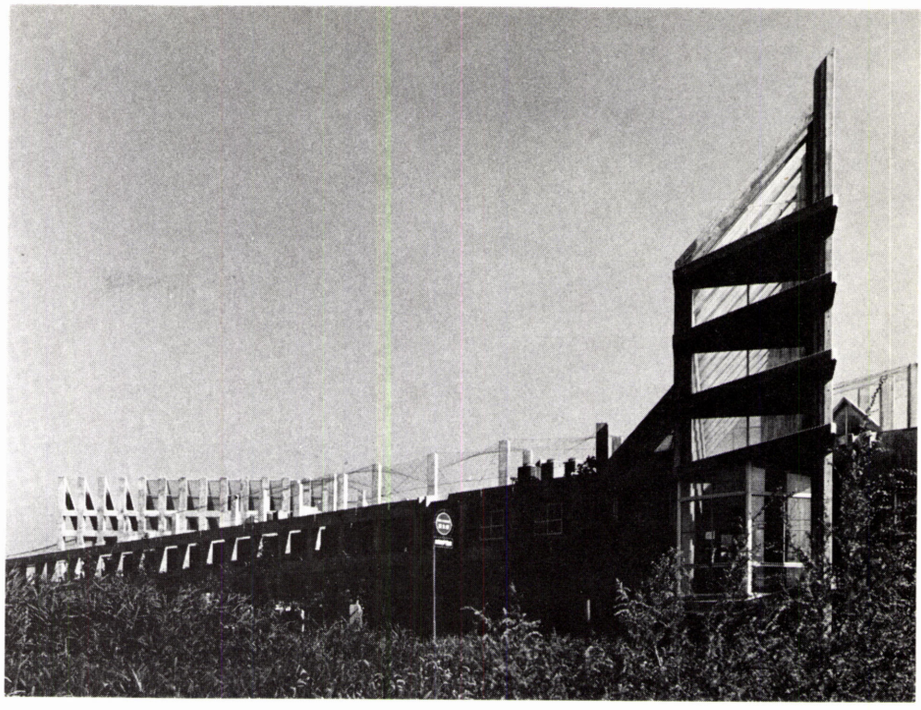






Activities in the main auditorium (top right) can range from performances to sports events; the small auditorium (facing page, top left and bottom) is shown furnished as council chambers, although it is open for other uses. Furniture for the spaces, including the small auditorium, the main lobby (bottom right), and the Volunteers' room (center left) was designed by Hoen-kan, and adds a slightly surreal touch to the interiors.





Data

Project: *Miyashiro Municipal Community Center (Shinshu-kan), Miyashiro, Saitama Prefecture, Japan.*
Architects: *Team Zoo (Atelier Zo + Hoen-kan), Tokyo, Japan.*
Client: *Miyashiro town.*
Site: *reclamation of a flat 55,585-sq-ft rice field, level with road, adjacent to old town hall.*
Program: *meeting, lecture, and civic spaces; total floor area, 41,544 sq ft including covered spaces; building area, 26,728 sq ft.*
Structural system: *reinforced concrete.*
Mechanical system: *air source heat exchanger, with supplementary electric.*
Major materials: *painted concrete, interior; unfinished concrete, exterior.*
Consultants: *Yasuo Tanaka Studio, Waseda University, structural; Akira Okamoto, mechanical; Keiji Usami, drapery design; Hoen-kan, furniture design.*
General contractor: *Atelier Zo.*
Photography: *Shûji Yamada, for* Kenchiku Bunka.

Ukiyo-e Museum, Matsumoto

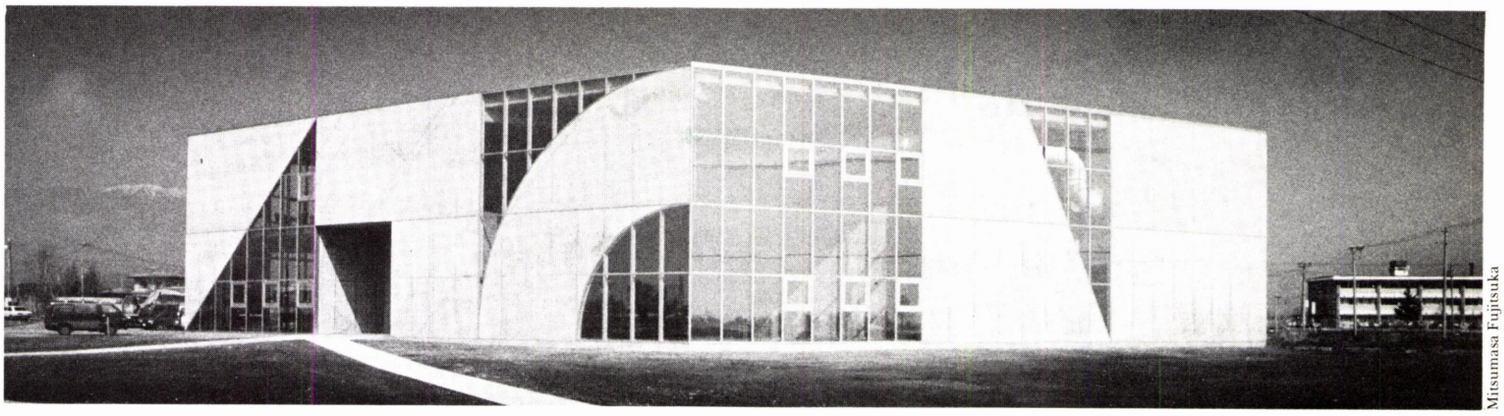
Kazuo Shinohara

Unlike Shinohara's earlier work, this new museum for Japanese ukiyo-e woodblock prints has no direct relationship with tradition.

The type of Japanese woodblock print known as ukiyo-e, or "art of the floating world," arose in the 17th Century after the Tokugawa Shogunate had stabilized the nation. With the establishment of the new capital at Tokyo, a prosperous class of tradesmen, merchants, and artisans emerged, and with this pleasure-loving middle class came popular forms of entertainment and pastime, including a large body of popular fiction for which the first ukiyo-e prints were executed. Their subject matter soon expanded to include transitory temporal themes of Kabuki, the Yoshiwara entertainment district, and the landscape.

Abroad, the ukiyo-e was first to influence French Impressionism, initiating a movement of Orientalism that had marked influence on the art of the West, where the prints have been collected and studied for many decades. In Japan, where they have traditionally been considered only popular art, the form has not been the subject of serious attention until recently.

Masao Arai, ©*The Japan Architect*

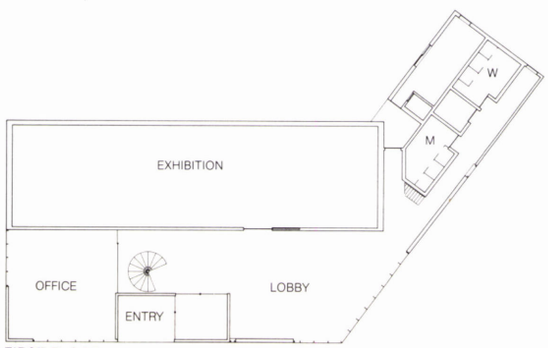


Mitsumasa Fujitsuka

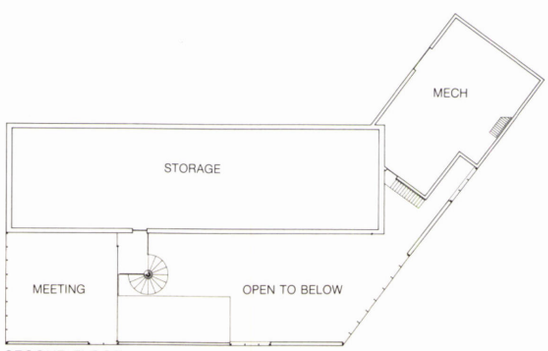
Masao Arai, ©*The Japan Architect*

The new museum, which is 250 km north of Tokyo at the foot of the Japanese "Alps," was built for exhibiting and storing an extensive collection of prints owned by a ukiyo-e dealer. Although Shinohara reports that traditional methods of composition were not considered in this building, because his current work has no direct relationship with tradition (as did the earlier, P/A, May 1980, p. 100), he nevertheless believes the design expresses the contemporary meaning of ukiyo-e, as discussed by Watanabe in the introduction. And in the building's ever-changing reflectivity and transparency, it is conceptually akin to the transitory, fleeting world of ukiyo-e.

The front and side façades are designed as a series of articulated squares that screen, almost like a billboard, the lobby and the two-story enclosed concrete exhibition and storage space at the rear of the building.



FIRST FLOOR



SECOND FLOOR

N↑ 20'/6m

The lobby (this page and facing page, top) is open and flooded with natural light. In contrast to it, the enclosed exhibition area (facing page, bottom) is illuminated only by controlled, artificial light for protection of the prints. In an area prone to earthquakes, complex structural analysis was conducted for the exterior bearing walls to allow their particular design and to maintain each façade as a series of discrete squares.

Photos: Mitsumasa Fujitsuka

Photos: Masao Arai, ©*The Japan Architect*

The "straw" benches and chairs in the lobby (facing page, bottom) and the upholstered seating in the exhibition area (below) were designed by the architect. Beyond the walled entry area toward the west, inside the lobby (left), a graceful spiral stairway leads to the second-level storage area and to the mezzanine-type meeting room at the same level, which is above the museum offices.

Data

Project: *Ukiyo-e Museum, Matsumoto, Nagano Prefecture, Japan.*
Architect: *Kazuo Shinohara, Tokyo, Japan.*
Client: *Ukiyo-e Museum.*
Site: *a flat, open area of 57,200 sq ft, 250 km northwest of Tokyo.*
Program: *a 9600-sq-ft building for housing Japanese woodblock prints, including 2200 sq ft for exhibition, 2200 sq ft for storage, a 1200-sq-ft lobby, and meeting, office, and other auxiliary spaces.*
Structural system: *reinforced concrete bearing wall and continuous footing.*
Mechanical system: *air-source heat-pump system with electrical heating and cooling unit.*
Major materials: *unfinished concrete, anodized aluminum curtain wall framing on exterior; semireflective glass, cloth wallcovering and carpeting in exhibition space; cloth wallcovering and ceiling covering and vinyl tile flooring in storage area; unfinished concrete walls and ceiling, steel curtain wall framing, and vinyl tile flooring in lobby.*
Consultants: *Toshihiko Kimura Architectural Structural Design Office, structural.*
Costs: *$739,600; $77 per sq ft.*

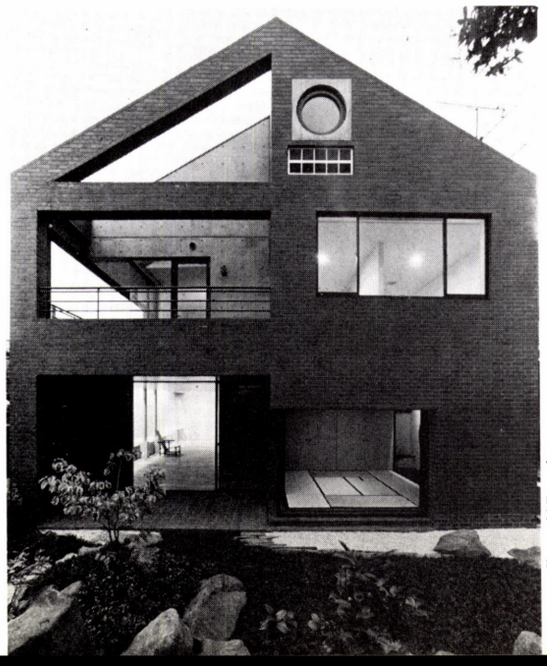
House at Minami-aoyama, Tokyo

Kunihiko Hayakawa

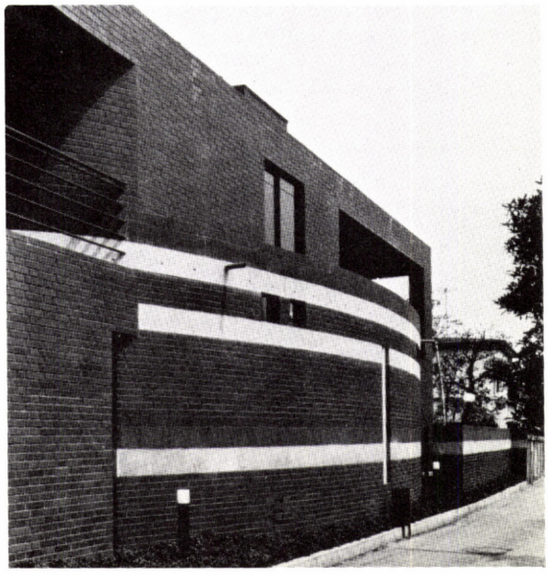
An expression of the architect's concern with architecture as a stage set, both internally and externally, the walls of a house show close attention to openings, color, light, and context.

Masao Arai ©*The Japan Architect*

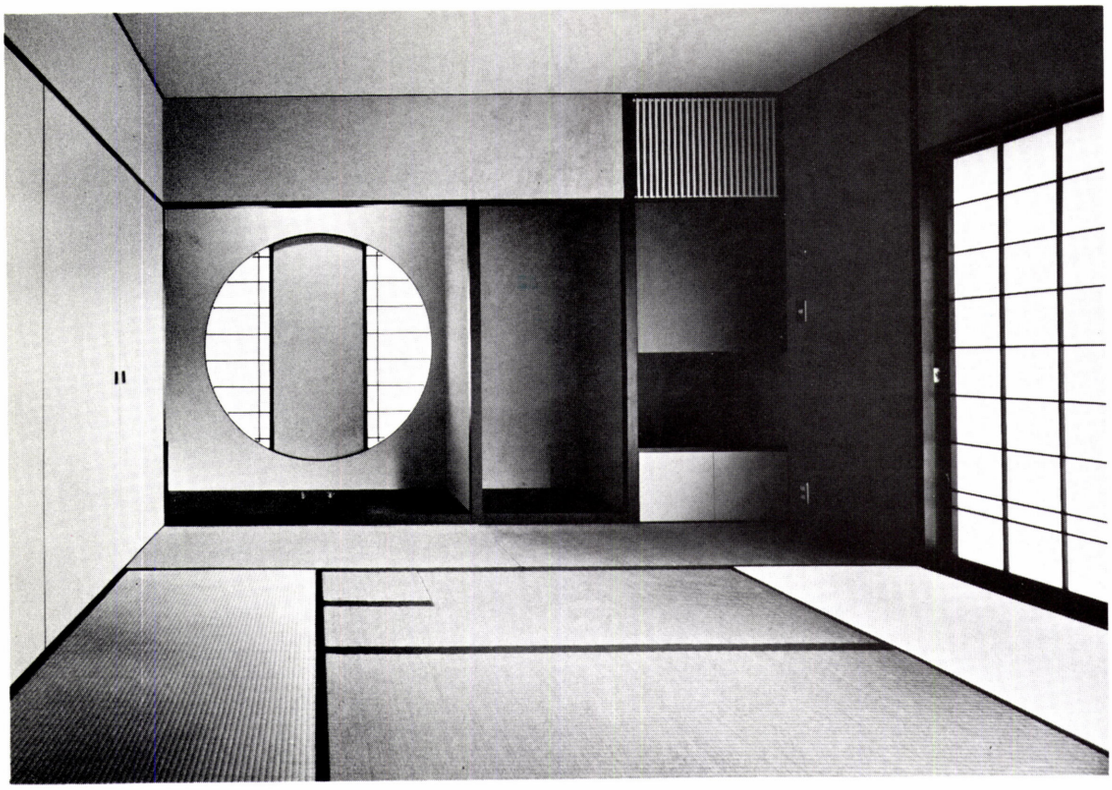
Punched circular openings of various sizes occur throughout the house, first on the north entry façade (top right), the south rear façade (bottom left), and then inside (facing page). The larger circle on the entry side incorporates a triangular clerestory opening, which brings light into the master bedroom, while the smaller one is a bathroom window. Curved west wall segment (bottom right) marks the living/dining area on the first floor. The interior openings afford a view from the master bedroom into the main stairwell, a gallery, and the stair beyond leading to the third floor.

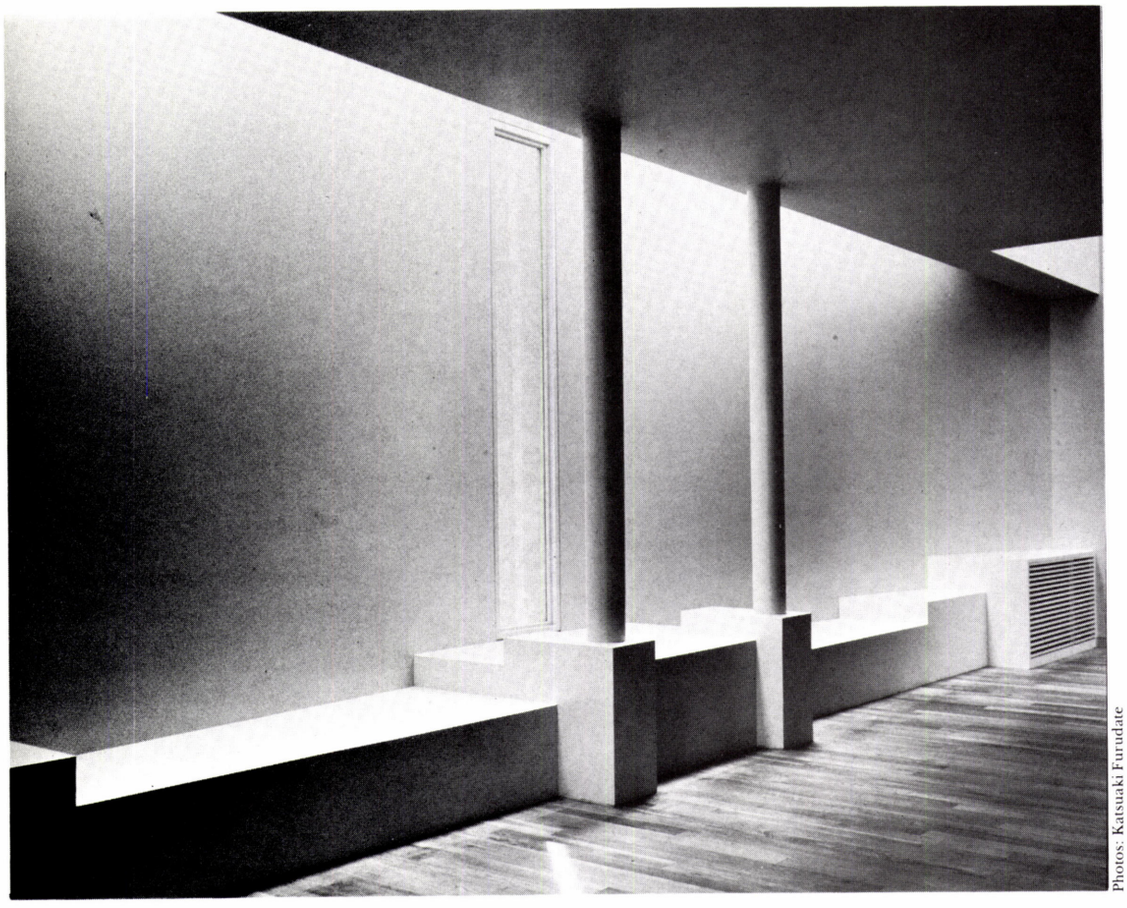


Katsuaki Furudate

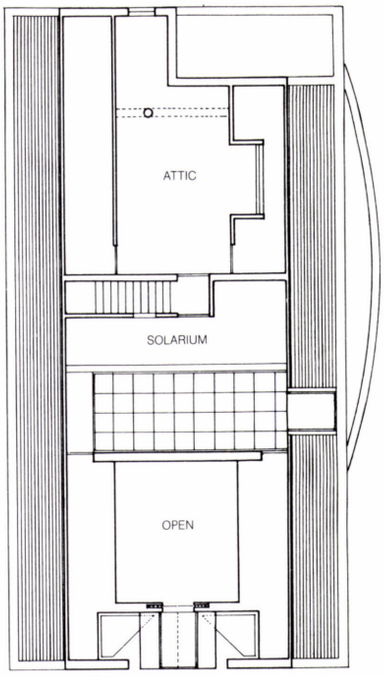


©*The Japan Architect*

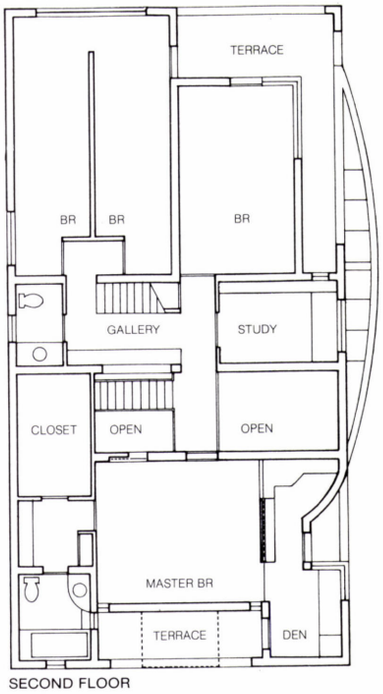




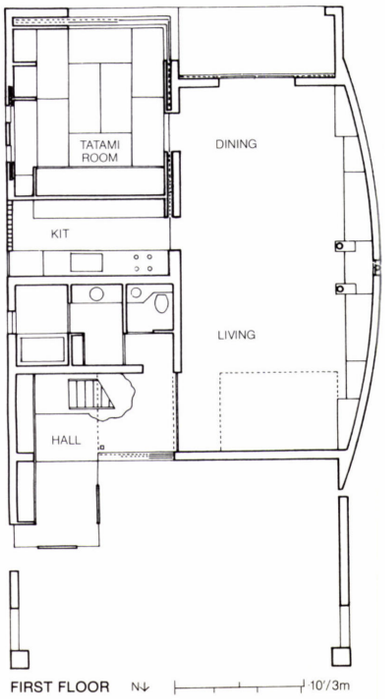
Photos: Katsuaki Furudate



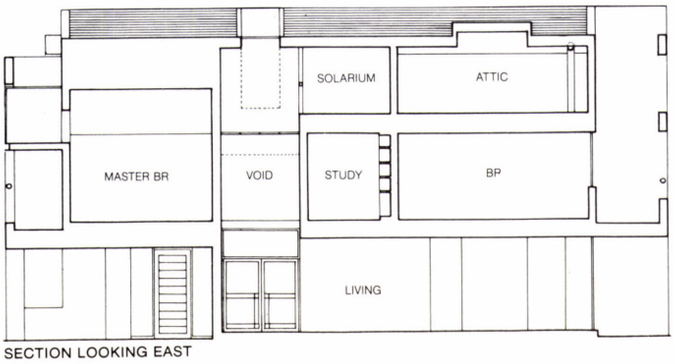
THIRD FLOOR



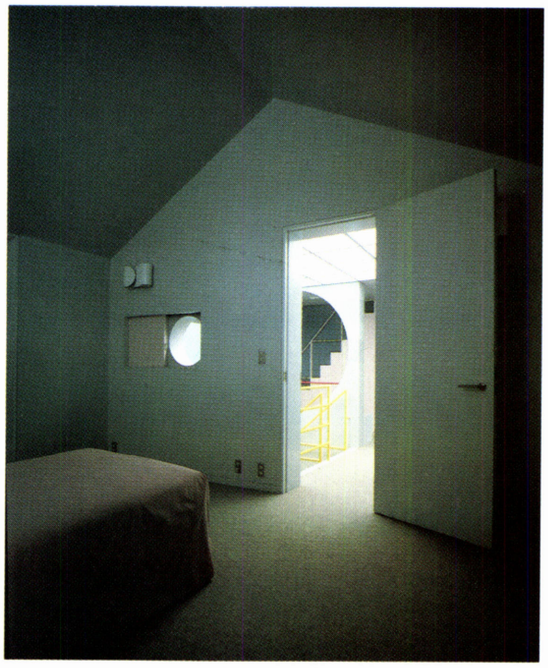
SECOND FLOOR



FIRST FLOOR N↓ 10'/3m



SECTION LOOKING EAST



Photos: Katsuaki Furudate

Two serene rooms on the first floor (facing page) are the tatami room (top), and the open living/dining space (center). Traditional shoji screens in the tatami room slide open to the rear yard, while a pair of columns and a full-height glazed slot mark the division between living and dining spaces along the arc of the outside wall. Skylights accentuate the curve, and a double-height opening above the end of the living space brings light to the wall plane. The light, airy stair from the entry hall (this page, bottom) springs from a smooth stone landing, which is allowed to resume its natural form as it emerges below the stair. The second-to-third-floor stair is expressed entirely differently, becoming a solid object (top right) as seen from the master bedroom and below through the larger circular opening. On the third floor are a solarium and a finished "attic" space (top left), containing an iconlike construction recalling ancient Japanese building elements.

Data

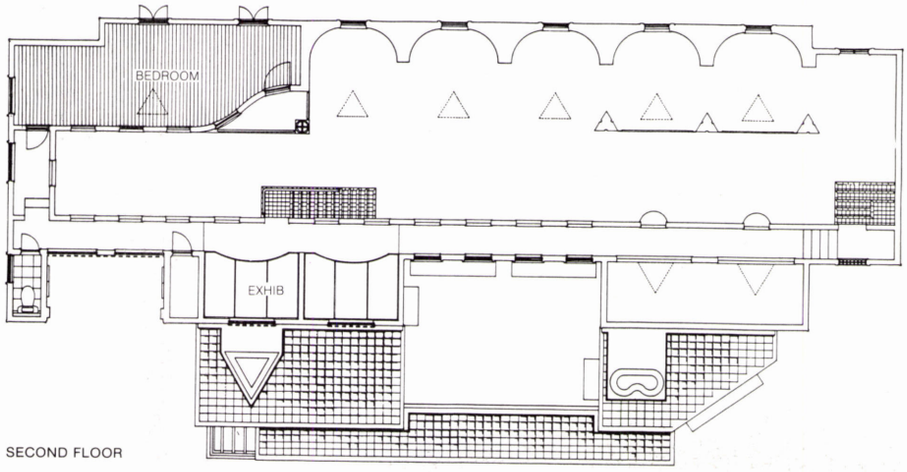
Project: *House at Minami-aoyama, Minato Ward, Tokyo.*
Architect: *Kunihiko Hayakawa, Architect & Associates, Tokyo.*
Site: *3100-sq-ft lot facing two narrow streets.*
Program: *house of 2500 sq ft for a family of six.*
Structural system: *concrete bearing wall, with wood structure for attic and solarium.*
Mechanical system: *electric warm air.*
Major materials: *brick tile and exposed concrete, exterior; oak floors and painted gypsum board, interior.*
Consultants: *Momota Engineer, Inc., structural; Nissei Kogyo Inc., mechanical.*
General contractor: *Kadowaki Kensetsu Co., Ltd.*

Sueda Art Gallery, Yufuin

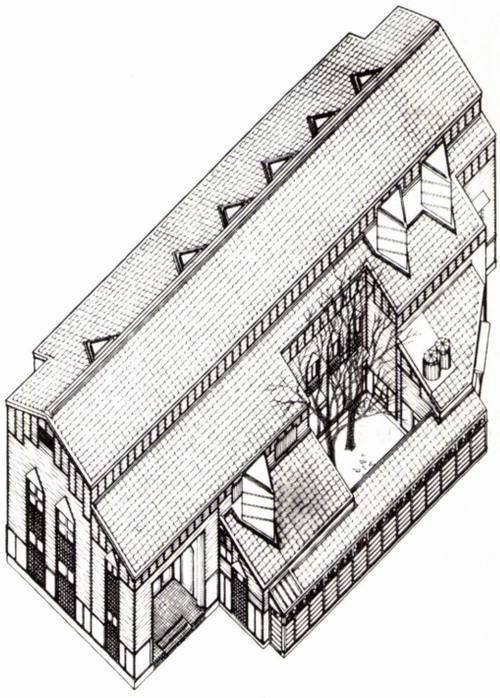
Hiroshi Hara and Atelier Φ

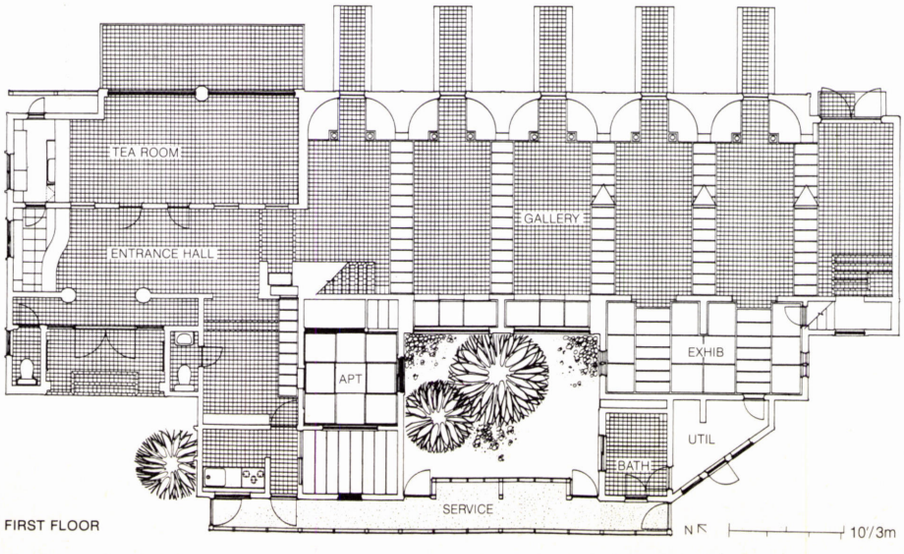
The dark, rambling, vernacular exterior of this private gallery blends into the woods, masking the bright, sophisticated volumes inside.

In the main gallery (right), which houses abstract sculpture, off-white surfaces make the most of light from tall windows and skylights. The use of circular arcs and triangles suggests Art Moderne or late Wright, but here the geometries are less obsessive. The axiality of earlier Hara work (P/A, Sept. 1980, pp. 155–161) reappears intermittently (plans, opposite). Major and auxiliary spaces are indicated on the exterior (opposite) by breaks in roof slopes and changes in wall treatment; only the dark metal light shafts piercing the tile roof hint at the interior geometry.

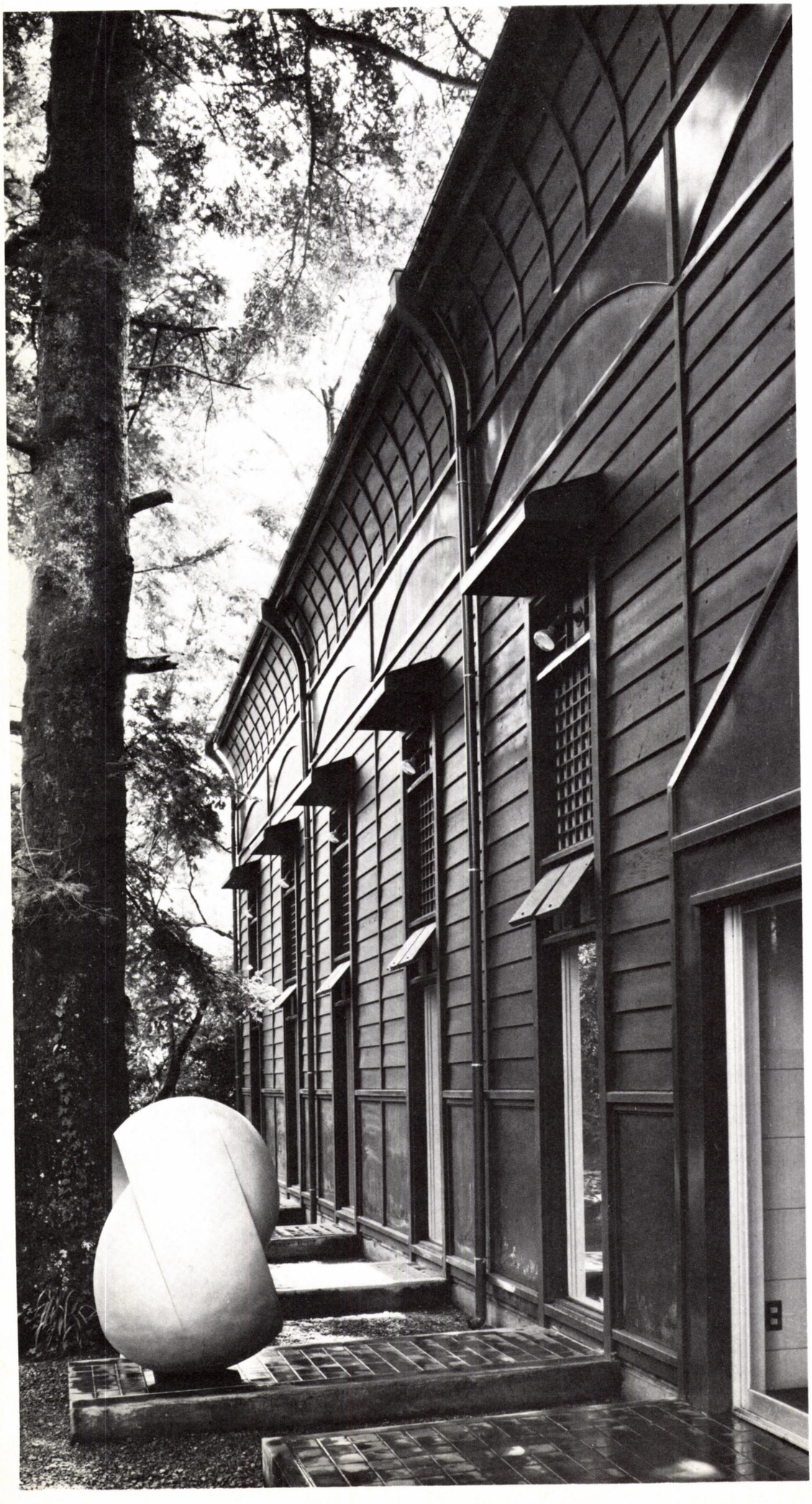


SECOND FLOOR





FIRST FLOOR



To Western eyes, the larger scaled garden elevation of the Sueda Gallery suggests the fanciful 19th-Century wood architecture of Russia or Finland, for instance, though similar carpenters' Classicism was known in Meiji Japan as well. The combination of sheet metal elements with low-relief wood details—all painted the same dark, neutral tone—pushes the vernacular image toward Surrealism.

Data

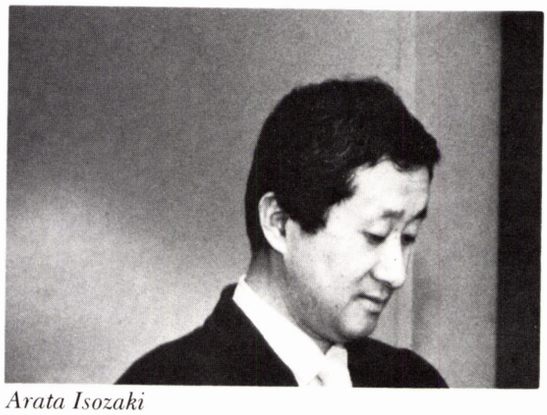
Project: *Sueda Art Gallery, Yufuin, Oita Prefecture.*
Architects: *Hiroshi Hara and Atelier Φ.*
Client: *Ryusuke Sueda.*
Site: *about 10,600 sq ft (984 sq m) wooded.*
Program: *private gallery for contemporary art, residence, tearoom. Total floor area: about 2700 sq ft (253 sq m).*
Structural system: *conventional wood frame.*
Major materials: *wood siding, oil-painted; plywood interior walls, and ceiling, oil-painted; aluminum sash; tile roof; clinker tile floors.*
Contractor: *Abe Kensetsu.*
Photography: *Tomio Ohashi, Kenchiku Bunka.*

P/A Third Annual International Furniture Competition

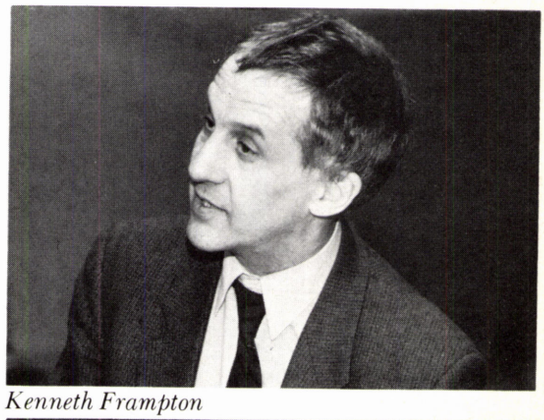
The two first awards, six awards, and eight citations given by this year's jury encompass a wide range of design philosophies.

"Onward and upward" seemed to be the motto of this year's competition, which, in its third year, attracted a group of entries—870, to be exact, from 21 countries—that was stronger, more carefully considered, and generally more robust and "real" than before. Perhaps it was a result of P/A's having dropped the word "conceptual" from the competition; perhaps it was simply the momentum and credibility that come from repeated exposure and greater familiarity within the design community. In any event, the overall caliber of the entries impressed the jurors: architect and historian Kenneth Frampton; architect Frank Gehry of Venice, Calif.; architect Arata Isozaki of Tokyo; Boston architect Rodolfo Machado, who also heads the architecture department at the Rhode Island School of Design; and designer Michael McCoy, who is the cochairman of the design department at the Cranbrook School of Art in Bloomfield Hills, Mich.

The jury met, as it has done every year, at The Cooper Union in New York, in the Peter Cooper Suite, a light-flooded tower room that houses an enormous clockworks that is straight out of Chaplin's film *Modern Times*. The jurors spent many hours poring over the entries, discussing them, and debating their strengths and weaknesses. We present the 16 winners on the following pages; a general commentary by the jurors follows on page 180. [Pilar Viladas]

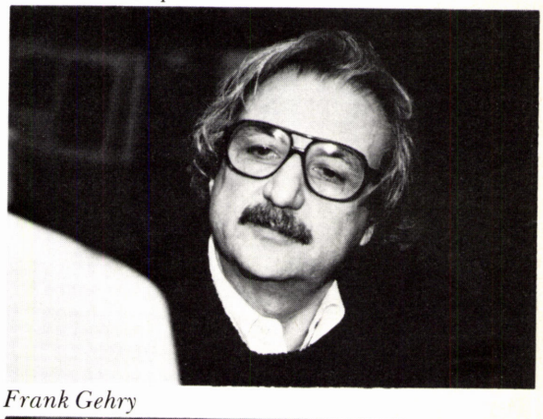


Arata Isozaki



Kenneth Frampton

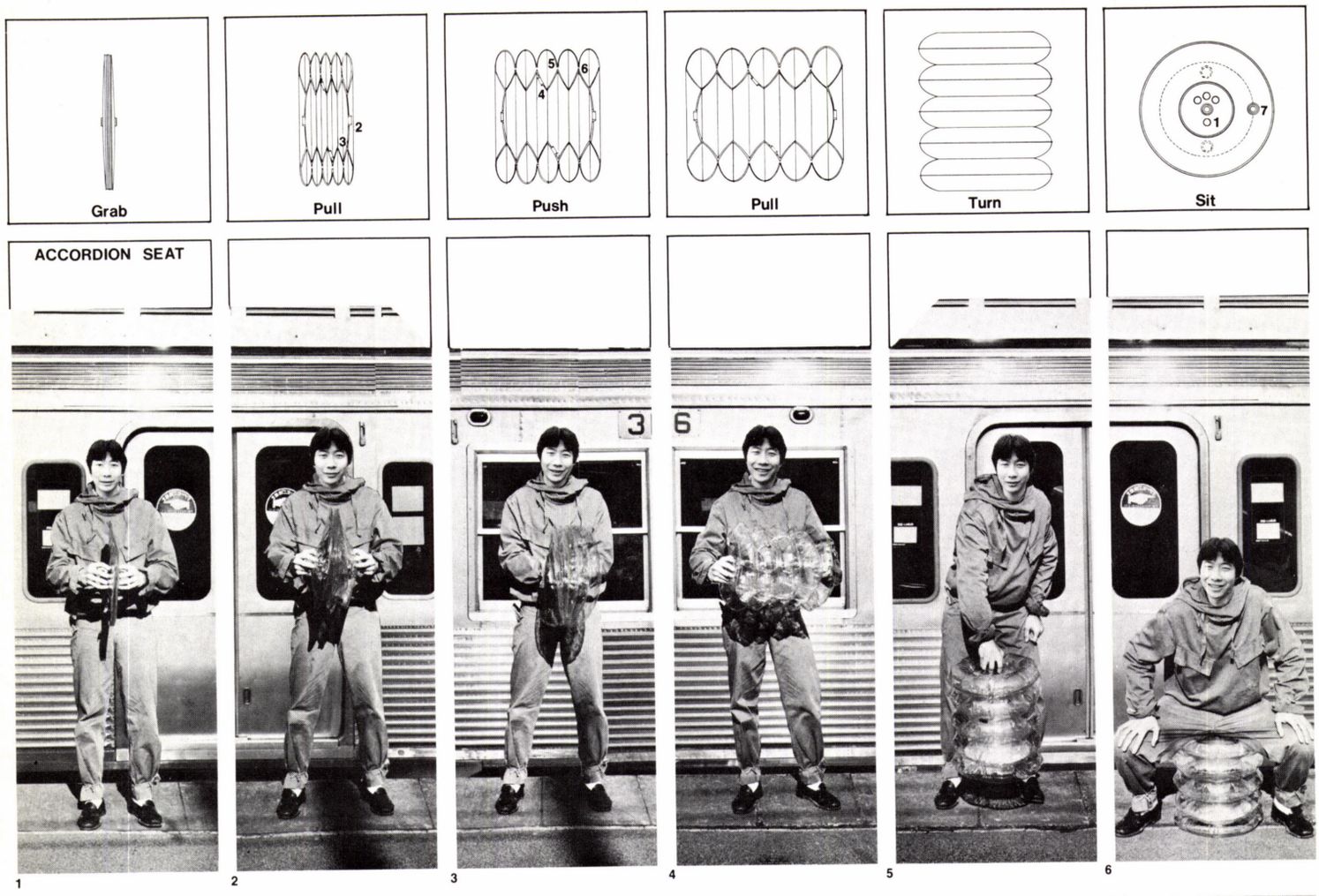
Photos by Lynn Karlin



Frank Gehry

Rodolfo Machado

Michael McCoy

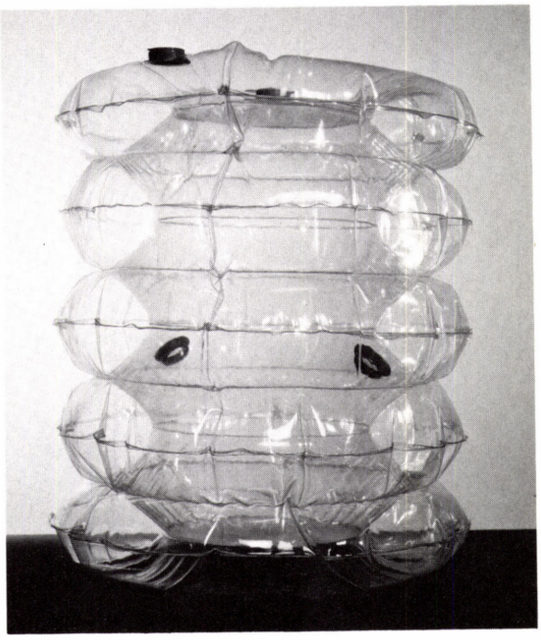


First award

Dean Maltz

Tokyo, Japan

Project: A portable, inflatable plastic seat for use in train stations, bus terminals, movie lines, or any other situation in which long lines and/or a shortage of public seating may necessitate long periods of standing. By pulling at the finger holes (1), air is drawn in through the two entry flap valves (2) into the central pump chamber (3). Then by pushing, air goes through two internal flap valves (4) to the middle receptacle chamber (5). There the air passes through small holes in the interconnecting annular seams (6) to the four remaining receptacle chambers. A large exhaust valve at one end aids in quick deflation.



Jury comments

McCoy: I think it's wonderful. At first, I thought it was an accordion, which would not be stable, but it is in fact a series of domes, or little life preservers, stacked so the chair would stay up.

Gehry: It's ingenious; technologically, it solves the problem.

Frampton: There is something else remarkable about it. In the 1960s, inflatable furniture was really the fashion. And, like many things, it had some marketing success and then dropped. Maybe you can still buy some inflatables, but generally it's an idea that has had its day. To go back to that idea and turn it into a piece of Maoist high-tech that inflates itself is to take an exhausted idea and change it into something quite exceptional. It's a modern equivalent of the triangular fishing stool.

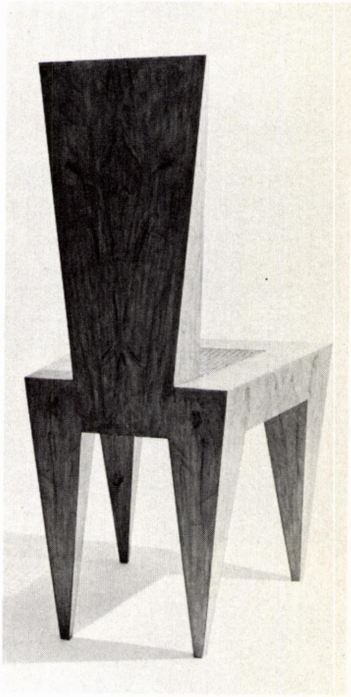
McCoy: It's a much more legitimate use of the qualities of inflatables than were the living room chairs that were popular in the 1960s. I think it's the best pneumatic piece I've seen; it's the only one that really makes sense.

Gehry: In the 1960s, that furniture was inflated and deflated with great difficulty. I can see how someone might take this and turn it into other pieces.

First award

Roger Crowley

Princeton, N.J.



Project: A side chair of bookmatched fruitwood veneer over plywood, with solid fruitwood feet and a woven cane seat; the chair is 37 inches high, 18½ inches wide, and 18½ inches deep. The design incorporates aspects of Modernism within a broader historical continuum. The development of the type springs in part from the Classical Greek *klismos* chair, a model that has been freely manipulated throughout history. Particularly radical, yet highly successful examples of this process can be found in certain Neoclassical chairs of the 19th Century; this design acknowledges both formal and material inspiration from these sources. However, this chair has absorbed Modern, expressive qualities best characterized by Rietveld's "Zigzag" chair and furniture of the 1950s.

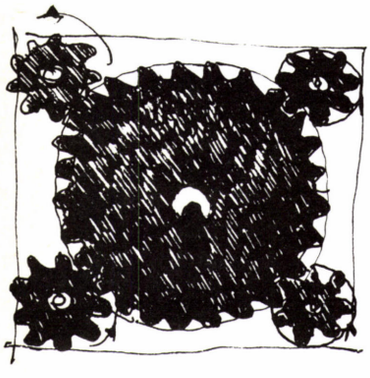
Jury comments

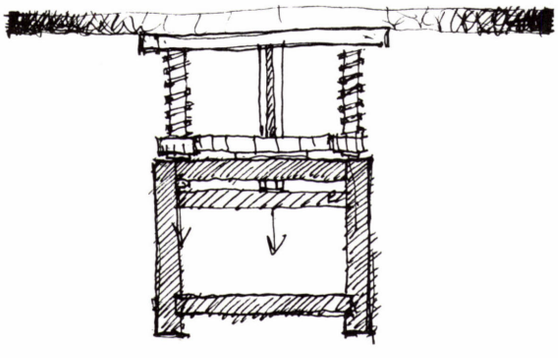
Frampton: There is in this chair a certain genre of furniture that is on the border between traditional furniture and abstract sculpture, that is sufficiently sharp without being too mannered.

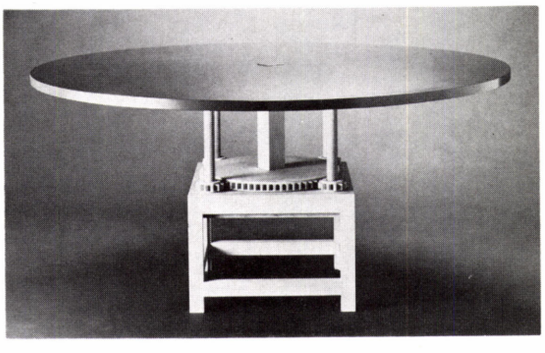
Machado: It is, of course, the formation of a well-known type, but it has turned into something quite different and special. It could probably be produced easily, in plywoods and veneers, and would not be that expensive. What is extraordinary is that it makes a historical reference, but is also abstract.

McCoy: I find it rather deadly, or dead—stiff, awkward, and clumsy.

Gehry: I like it—the grossness of the legs reminds me of the Roman statue of Romulus and Remus.







Award

Edward Colby

Montreal, Quebec, Canada

Project: A mechanical wood table, whose height adjusts from 17½ inches to 29½ inches, in sap maple, with a lacquer-finished plywood top of dark green and red. The table's height adjustment mechanism is activated by rotating the top. Based on the assumption that the height of a table can effect changes in the atmosphere and function of a room, the act of turning the table top and the resulting visual transformation are united in a single experience, created and observed by the user.

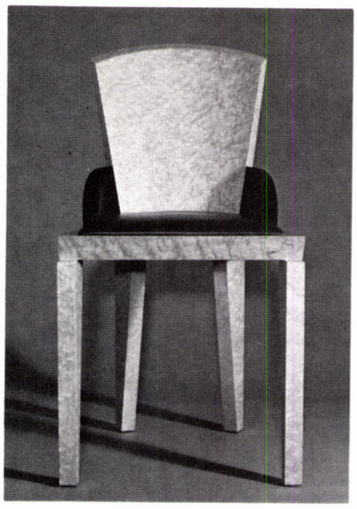
Jury comments

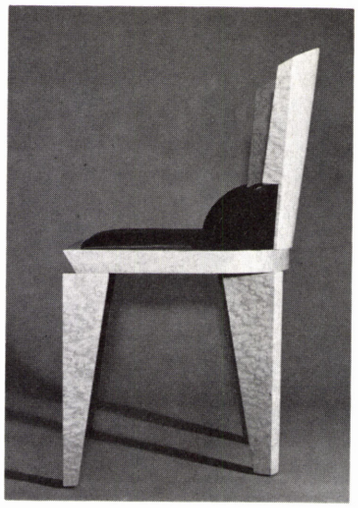
Frampton: It works off Renaissance machinery.

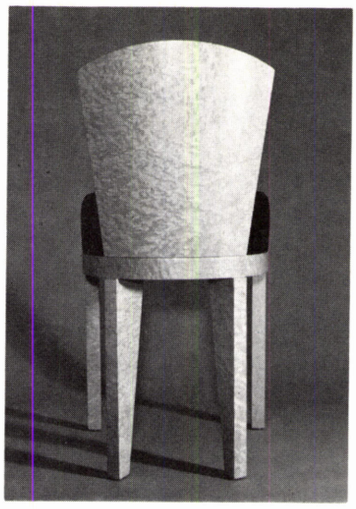
Machado: Even the way it's drawn is like a Leonardo—I like it very much. The mechanism is ingenious, and from a practical point of view, a table of this size that could take different heights is very useful.

McCoy: The designer could have taken a very minimal, high-tech approach. The other approach, as we see here, is to make it very graphic and elegantly primitive.

Gehry: And decorative. It would be very expensive. Are we being reactionary? I like it.







Award

Michael Graves

Princeton, N.J.

Proto Acme Photo

Project: A side chair of exotic wood veneer, bird's-eye maple, or painted, lacquered wood, with a seat upholstered in silk or leather, and curved ebony brackets corner supporting the back of the chair and connecting it to the seat. The chair is 33 inches high, 17 inches wide, and 18 inches deep.

Jury comments

Frampton: I think that within this genre, the gentleman is able to tune these forms in an extraordinary way. I would say that the Medieval tradition is coming back, with the master submitting a piece to the guild each year. Formally, I think it is impressive.

McCoy: What I like about this is that it is obviously crafted very carefully in the prototype. The problems, which are not easy ones, have been dealt with, and they are the problems that ultimately make the piece.

Gehry: I think the leg detail is very original, very sculptural. There isn't a hair out of place on this piece.

Frampton: This piece operates between the cabinetmaking tradition and a certain level of abstraction, but while there are sculptural elements in it, it isn't quite readable as a piece of sculpture.

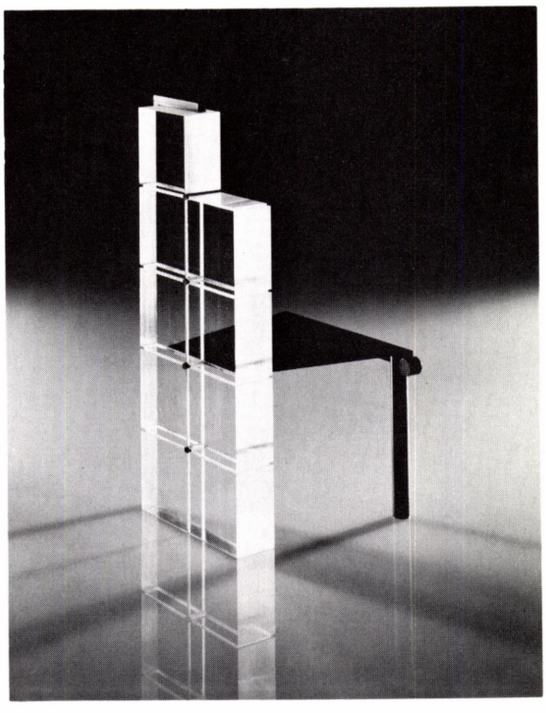
Award

Nancy A. Skolos

Charlestown, Mass.
Skolos, Wedell & Raynor

Thomas Wedell

Project: The Crystal Chair is a freestanding window seat, with a back of cast glass block, a stamped metal seat, a lacquered wood leg and frame, and rubber trim. The back height is 35 inches, and the seat height, the width and depth are each 14 inches. The glass blocks, with inlaid rubber disks, may be reminiscent of cushions and upholstery buttons. The awninglike seat is cantilevered from the glass block and rests on a pictographic column.



Jury comments

McCoy: It's a beauty. I don't know—with that cantilevered corner, it's apparently not sittable, right? It's just so wonderfully elegant.
Gehry: It really is so beautiful.
Machado: It's an object to be looked at—very beautiful.
McCoy: That sort of section of a cylinder stuck on there is beautiful. What I'd like is to see a building emerge from that vocabulary.
Frampton: It's obviously indebted to modern abstraction in the way the materials are handled. There's a sleek elegance and lyricism about it.
Machado: As much as I like this chair as an "old-looking" one, in view of things that are happening in art and industry, it is more stylistically of today.

Project: Wire Structure Combinations (WSC) is a system of commercial and institutional furniture, presented as three full-scale working prototypes: the Work/Seat Combination; the Work/Stool Combination; and the Work/Surface Combination. The chair measures 32 inches high, 20 inches wide, and 22 inches deep. The stool is 18 inches high and 14 inches in diameter, and the table is 29 inches high, 45 inches wide, with a 45 by 45-inch top. The furniture's function, materials, and aesthetics respond to available low-cost furniture manufacturing technologies. The pieces move on casters or stand on glides, swivel, and adjust vertically. Wire-form base structures support chairs with thin-wall, die-cast zinc shells and arms, and table tops of plastic laminate. Seat and back upholstery, as well as protective corners, are of neoprene. Metal components are epoxy coated, while all thermoplastic materials are integrally colored.

Jury comments

Isozaki: I think this is a different example of discussing architecture using high-tech design.

McCoy: It is extraordinarily well detailed. I love it. It's the craft of technology—the idea that it's rather witty in dealing with technology.

Machado: Perhaps its weakest point is in the arms. They don't quite belong to the leg. If the arms had been done in the same metal latticework, it would have been much better.

Gehry: The stool, on the other hand, is very nice.

Frampton: I think the mistake with the arms is that it should have been carried out in tube.

Machado: But the technology of the seat itself, and of the legs, is very good.

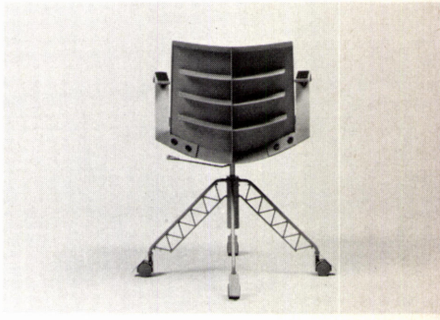
Frampton: This sort of stiffening gutter coming into the arms was a mistake.

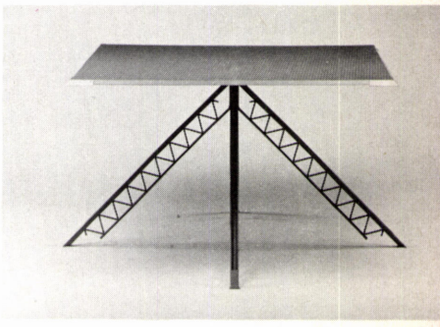
McCoy: Well, that's the logic of it. I think the articulation of the chair shell is really quite spectacular.

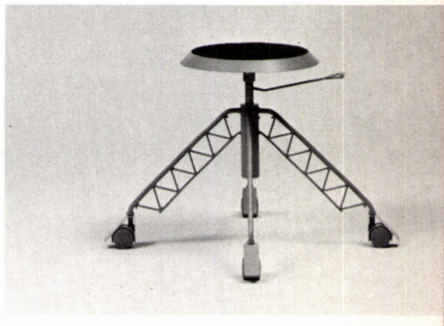
Award

Paul Haigh

New York, N.Y.
Haigh Architecture & Design





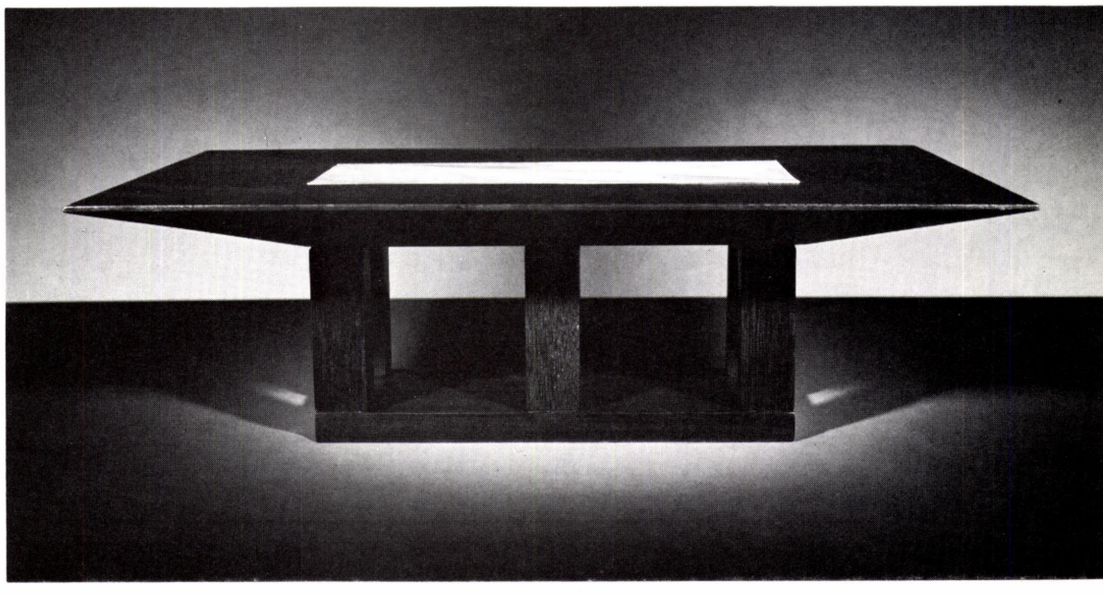


Prototype of earlier version.

Award

Jeffrey Katz

Boston, Mass.
Charles Hilgenhurst & Associates



Project: A conference or dining table, the prototype of which was built for the Boston office of Lloyds Bank International, Ltd., by the Boston Cabinetmaking Company. The table, whose overall dimensions are 96 inches by 66 inches by 29 inches, was built of mahogany veneer and polished stainless steel, with a leather inset. An alternate version would be built with a marble inset and with mahogany veneer, rather than stainless steel, surrounding the base.

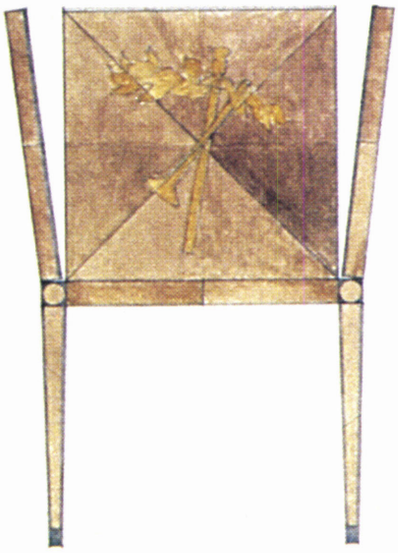
Jury comments

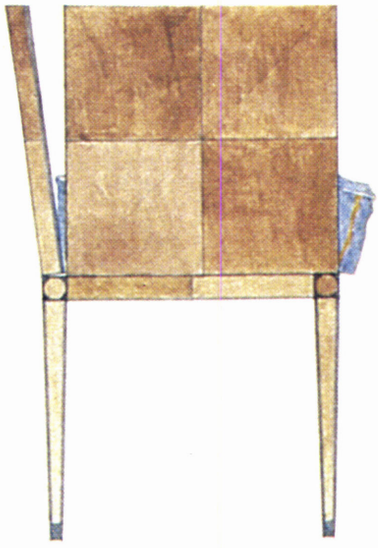
Frampton: It's a curious work because the second description is more plausible to me—marble inset rather than leather, and mahogany veneer rather than stainless steel.

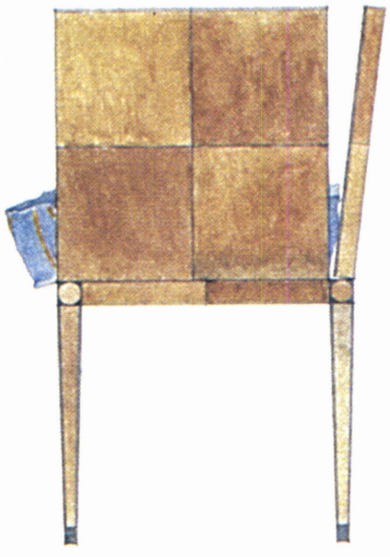
Machado: In a way, the geometry of this piece is such that it could accept both interpretations without pain. Even though I prefer the stainless steel and leather myself, I think there is something very Germanic about that which goes with the acute angle of the edge.

Frampton: I do think it's formally powerful.

Machado: The precedent, perhaps, is that of a billiard table, but it really is transformed into something else because of the top. I like the architecture of it.







Award

Tarek Ashkar

New York, N.Y.

Project: A chair for a music room. Measuring 33 inches high, 18 inches wide, and 20 inches deep, the chair's pine frame has a sycamore and ebony veneer, and is upholstered in Regency stripe and harlequin silks. The decorative motif on the back is of satinwood inlay.

Jury comments

Machado: This is a top example of fine cabinetmaking. It is very revivalistic if you wish, derived from Adam and Biedermeier, but altogether, it gives you something for which there is no direct precedent. It's truly elegant, and while there are perhaps problems of technical resolution, I like it very much.

Frampton: This is quality work.

Machado: I think the inlay in the back is unnecessary. But there is a mannered tension in the splitting of the cube; the geometry of that is very strong.

Isozaki: It's *too* beautiful—too much.

Frampton: It's extremely good, but it's very close to the Roman tradition. It's nice to see the tradition re-emerging in this way, but I don't know if it's really worthy of an award.

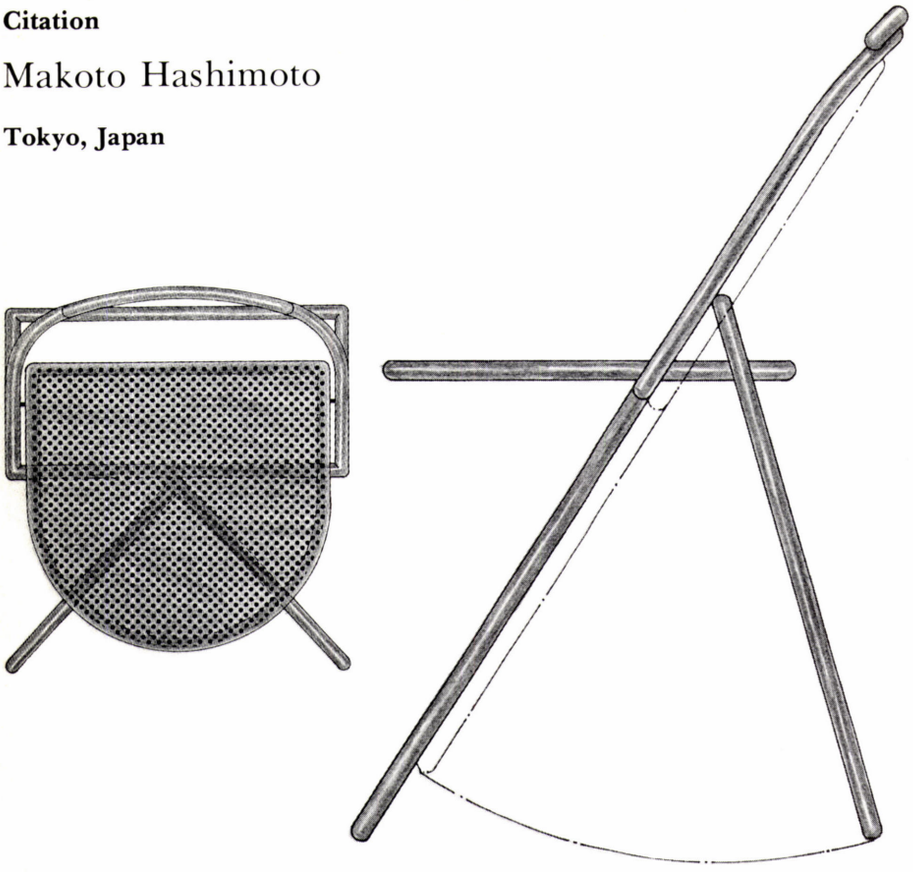
Machado: What I like is that there's a lot of tough modernity despite its Classical lines.

Frampton: That convinces me; I'll support it.

Citation

Makoto Hashimoto

Tokyo, Japan



Project: A folding chair of steel tubes and welded steel plate, lacquered in three sections connected by screws. The chair is 30 inches high, 18 inches wide, and 20 inches deep, with a seat height of 17 inches.

Jury comments

Isozaki: The presence of the fine details means a memory of the past. And on the other side, the memory of the past creates contemporary forms.

Frampton: I like it for a related reason, which is, I think, a question of whether or not one thinks it's a valid refinement of an already established modern type, as opposed to that of a traditional, wooden, almost cabinet-making type. So I chose it on the grounds of its refinement.

Gehry: It's an interesting variation.

McCoy: It's quite elegant, and it's enough of a variation on the model to make you look twice at it.

Machado: How is it different?

McCoy: Well, the splayed legs are quite interesting. They set up an intriguing tension.

Gehry: It seems to imply a tripod.

McCoy: Yes, but a tripod wouldn't be as stable.

Citation

David Burkholder

Bloomfield Hills, Mich.

Project: Shelving of brushed aluminum, with clear lacquer, and white lacquered plywood shelves. The dimensions are 7 feet-4 inches high, 5 feet-6 inches wide, and 3 feet-6 inches deep. The design is derived from a study of positive vs. negative space, triangle vs. circle, and flat vs. corrugated surfaces.

Jury comments

Frampton: It's furniture coming close to abstract sculpture, in terms of genre. You could only put knickknacks on this thing.

Isozaki: Is it movable, or is it not?

Gehry: It does move.

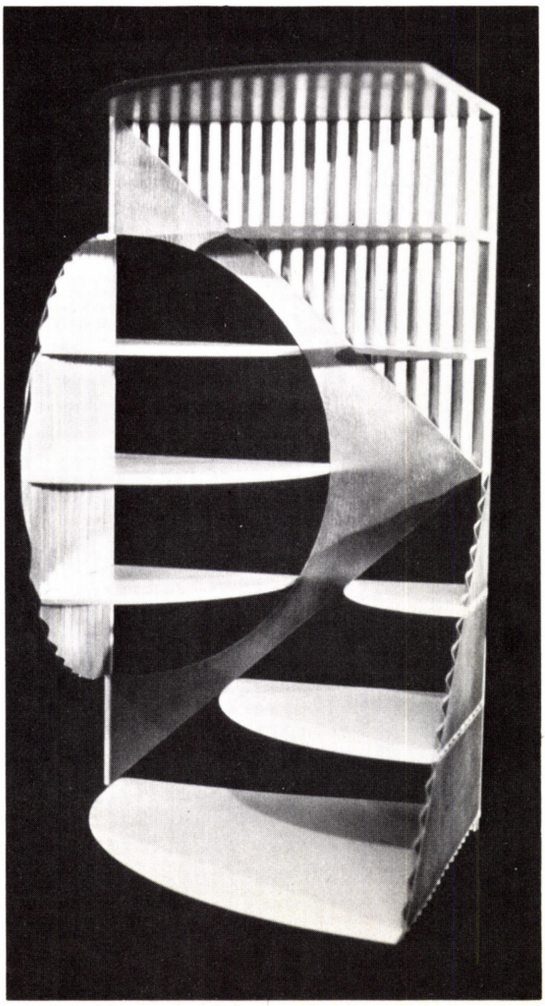
Frampton: This idea of positive/negative space is true, looking through that circle to those shelves. I think that it is very clever formally.

McCoy: I find it very strong.

Gehry: I don't know how hospitable the actual corrugated aluminum would be.

Machado: I think it's by far simpler than it looks—I mean simpler intellectually. Are you talking about tactile experiences, Frank? You want everything—positivism, negativism . . .

Gehry: You must understand that I'm very interested in comfort and tactile qualities.



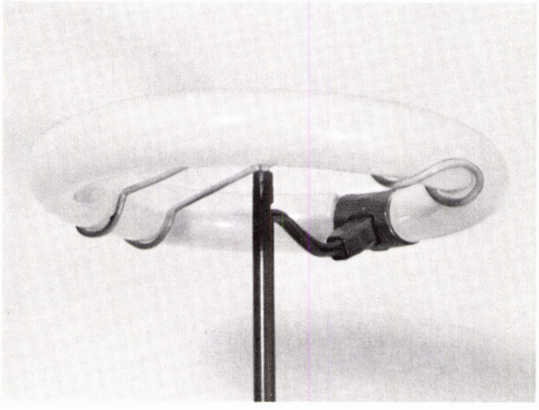
Project: The Orbito, an adjustable fluorescent floor lamp made for color-corrected watt watchers and those who wish they were. A circular, FC8T9/22-watt lamp, with an in-line ballast, is supported by a wire connector that is pressure-fitted into the top of an aluminum adjustable light stand. The connector and the stand are painted; the wire and the ballast are black.

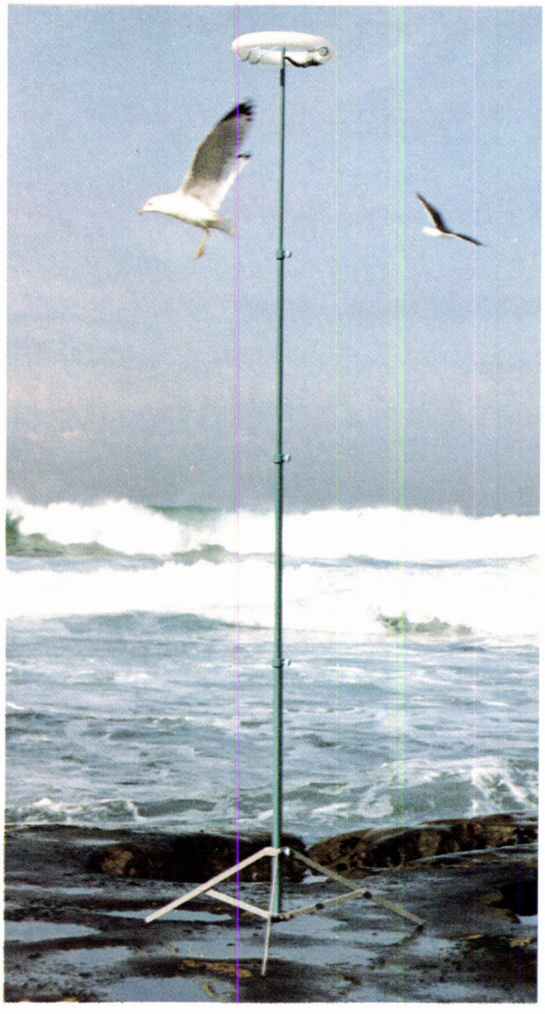
Jury comments

McCoy: It's a music stand and circular lamp. In the ad-hoc genre it works as well as one might expect it to work. How are they handling the cord? I'd say it's nice, but not brilliant.

Machado: But I think that the combination of the pagoda stand with the round halo is very interesting. I like it.

Gehry: I sort of like it, too.





Citation

David J. Baird/ Ziggurat

La Jolla, Calif.
Robyn Emsweilier, design associate; John J. Mann, financial advisor; John Gewalt, Team Associates, production facilities.

Project: The Helix coffee table, with a structure of cold-drawn steel tubing, 1 inch in diameter, a steel rod helix, and a plywood and masonite top. The table, which measures 38 inches by 24 inches by 15 inches, was developed through sculptural experimentation investigating the spring and truss.

Jury comments

Isozaki: I don't know whether the spring works or not.

Machado: I find it very conceptual, and by that I mean unreal in a way. The critical gesture of the wide piece and the spring . . . I don't think it's powerful actually, I think it's a bit banal.

Frampton: I think this thing has definitely not been worked out in terms of its own sculptural logic. The exact proportion of the wire spiral and the way it is joined to the other steel leaves a good bit to be desired. The character of the joint is carried through the piece with the exception of where the wire welds in—it is so small and thin that you can't appreciate the quality of its welded construction. It's just a bit too dematerialized.

Gehry: It implies a very casual gesture, but that gesture doesn't follow through in the detailing.

McCoy: I like it because it's dematerialized. That's the irony in it. I don't see it as wanting to be explicitly structural or material.

Frampton: Yes, but part of the logic of this piece is that it uses welded technology. At the point where it starts to hide its technology, the logic falls apart.

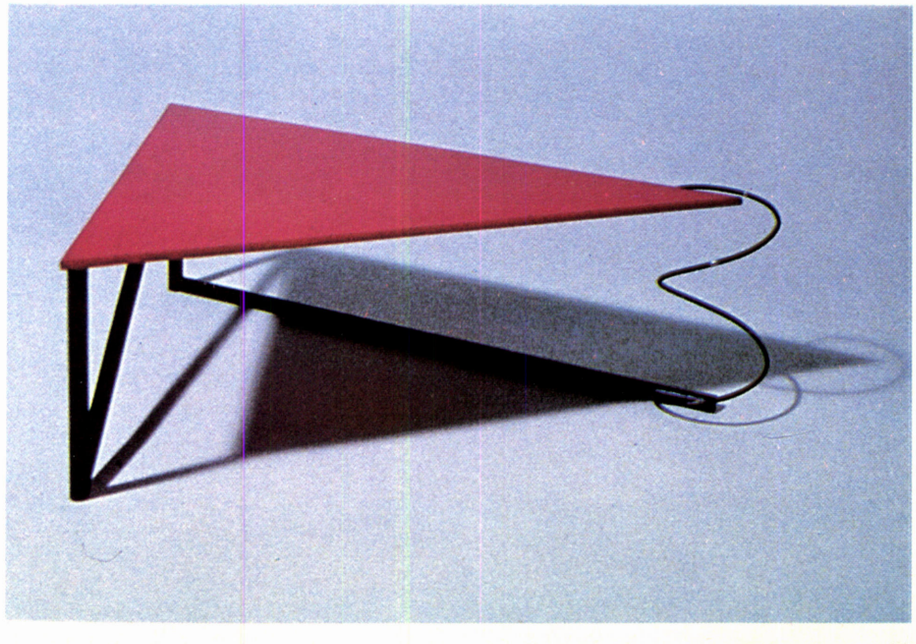
Machado: Besides, from a practical viewpoint, it will start to bounce.

Isozaki: The combination of the triangle, black lines, and spiral is a kind of joke; as a sculpture it's all right, but as a table it bends easily.

Citation

Martin Linder

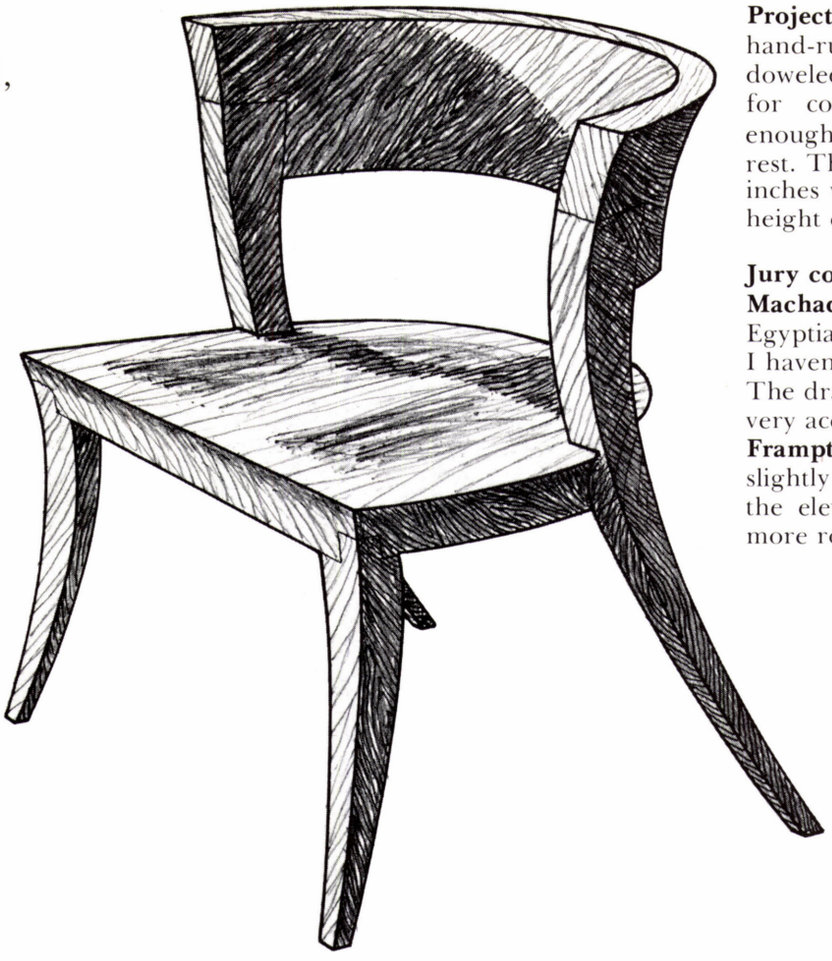
Birmingham, Mich.



Citation

Jack Millard, Architect

New York, N.Y.



Project: A chair of solid ash with natural hand-rubbed, oiled finish and drilled and doweled joints. The chair back is high enough for comfortable back support, but low enough, as it curves forward, to act as an armrest. The dimensions are 32 inches high, 26 inches wide, and 23 inches deep, with a seat height of 17½ inches.

Jury comments

Machado: I have an affinity for this type of Egyptian chair, and since Robsjohn-Gibbings I haven't seen one done, and I love the back. The drawing of the little perspective joints is very accomplished.

Frampton: The perspective drawing suggests slightly more as a result of proportions than the elevation, don't you think? It's slightly more robust.

Citation

Daniel J. Lansner

New York, N.Y.
Jacoby and Lansner

Project: A panel/screen system that changes color, inspired by the Chinese ladder, a dime-store novelty item. Five 2-foot by 5-foot fabric-covered wood frame panels are joined together by wire-reinforced fabric bands that allow the panels to hinge on either side. Each fabric band has two colors—one per side—and conceals or exposes (depending on which side is hinged) the fabric-covered panel underneath. The tops and bases are lacquered wood. To change colors, the panels are folded up, and then re-opened by hinging on the opposite side.

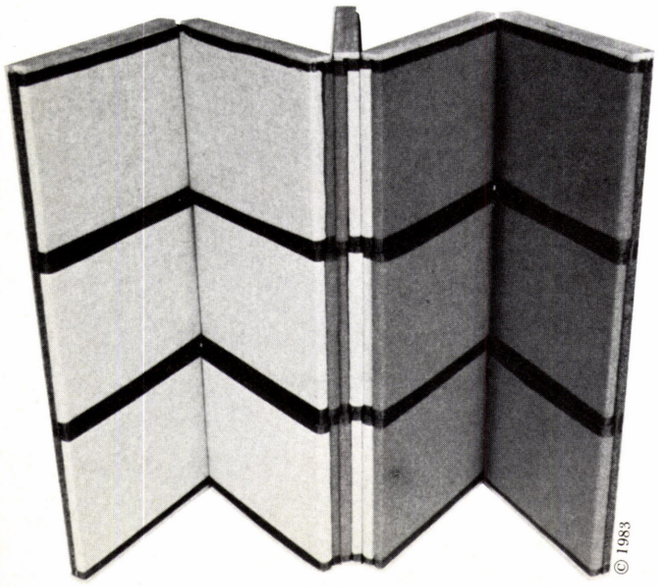
Jury comments

Frampton: I think it's a very interesting thing to do for a screen, as an adaptation of an idea.

Machado: I find it very refined.

Frampton: Given that it is a received idea, it's extraordinary that no one, until now, has thought to use it at this scale.

McCoy: It's a very clever idea.



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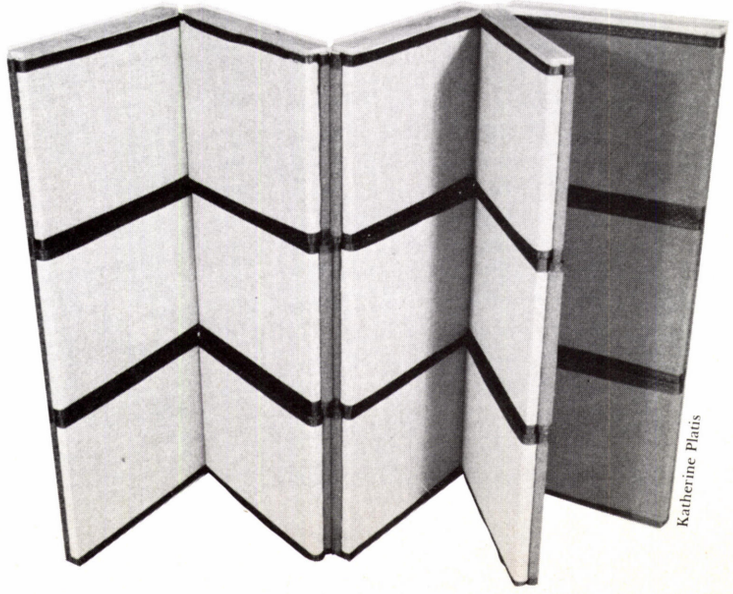
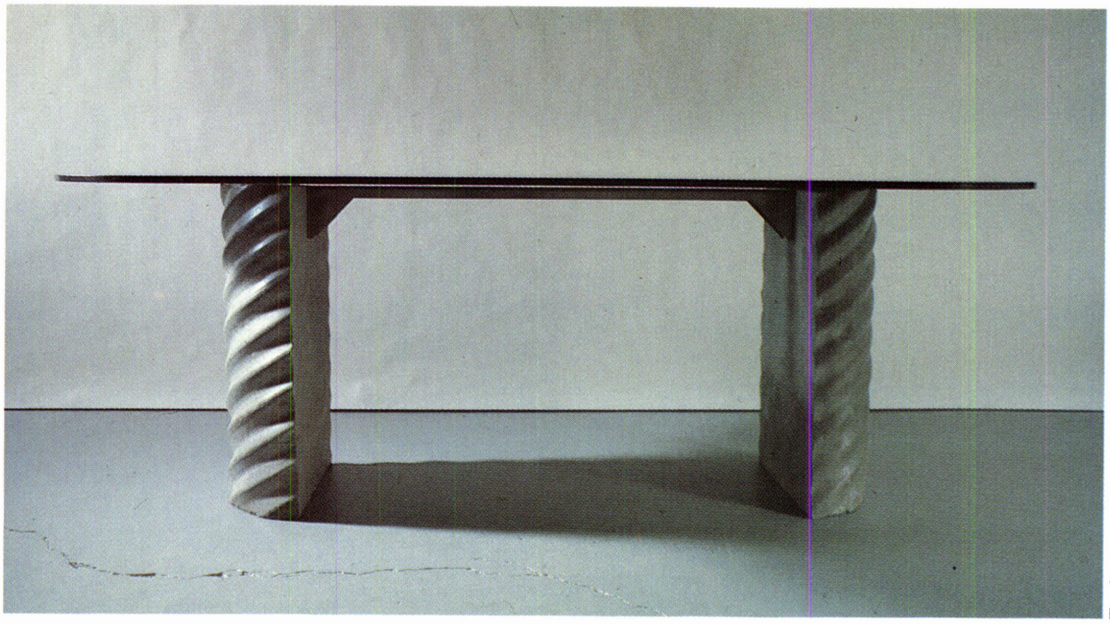


Katherine Platis



Tomko

Citation

Elyse Grinstein
Jeffrey Daniels

Santa Monica, Calif.
Grinstein/Daniels, Inc.

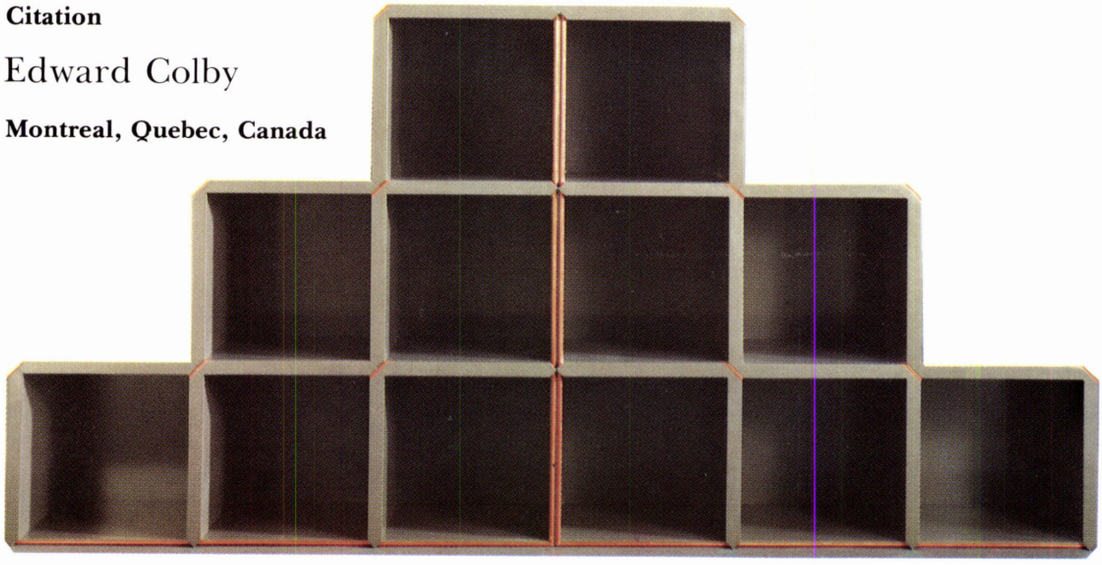
Project: An executive desk or conference table, measuring three feet by seven feet, of poured concrete with a one-half-inch, gray glass top on a stainless steel armature. A fascination with the plastic nature of poured concrete led to the spiraling surface treatment of the table's base. The top and armature are reflective counterpoints to the play of light and shade on the concrete.

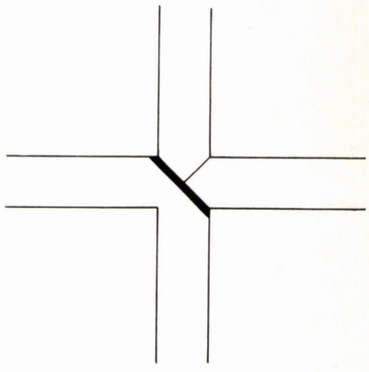
Jury comments
Gehry: It seems as though the glass should either be standing off more, or else resting directly on the base. The helical pattern really makes you aware of the splitting of the base.
Frampton: The two interesting things about this table are the sculptural form of the support, and the ironic play in cutting the cylinder in half. There is also a sort of irony of industrial production in the use of the spiral [culvert] form itself. The glass ought to be thicker, and the armature could be more refined. But it has a great deal of tacit strength.

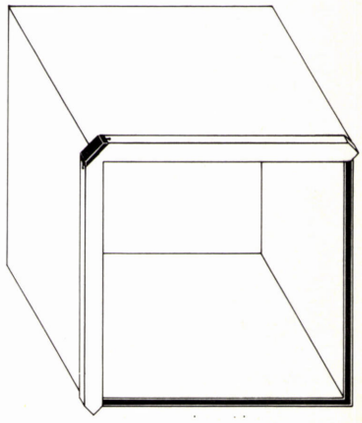
Citation

Edward Colby

Montreal, Quebec, Canada







Project: A cube storage system of wood and plastic. The 14-inch cubes can be arranged in various combinations, and can face in either direction. Finished on both faces, the system can double as a room divider.

Jury comments
McCoy: This is really elegant and minimalist. Storage systems can be either very strong or they can be like Le Corbusier's gray background.
Frampton: The cubes are a clever idea, because they hold books more securely than a long shelf would, and they allow you to categorize a library irrespective of the size of the books. It's an elegant piece of work.
McCoy: Storage systems are so much a graphic design problem, and I think the red graphic detail is very good. The presentation doesn't really detail what happens at those little red connectors, but I'll go on faith that it can be done.

Lynn Karlin

General discussion

McCoy: I felt that the range of selection was wider than it has been in other years of the competition.

Frampton: The entries this year—or at any rate the result of the judgments—produced a crop of objects more vigorous than last year, when the tendency was either to be extremely mannered, or to do straight design, or to border on the arty. I don't think that happened this year. In fact, we really don't have an object that is a received piece of design, or one that is very well done, but that has been done twenty times before. Last year, we *did* have work of that order. At the same time, we don't have as many arty pieces; in fact, I don't think we chose even one that could be described as arty. It has been much more vigorous and refreshing than last year.

McCoy: There is also quite a bit of furniture about furniture, while there are few pieces that are about technology. The pneumatic seat, which I like very much, has to do with a need and a use pattern, and that's a nice marriage—technology and use.

Machado: I think you need a juror who is a furniture designer, or someone deeply involved in design as we all are.

Frampton: Another interesting thing about the discussion we had today was that we talked about nuances of detail with respect to furniture, and how it is possible to come to rather sharp opinions about that, as opposed to the general discussion of architecture, where people's different opinions are often so widely divergent that it's impossible even to begin a conversation. Judgments are then made at a passionate level, or at the level of imagery alone. Here, however, one can start to talk about the way a detail focuses or ruins an idea.

McCoy: That's very important in furniture.

Frampton: Well, it's very important in architecture, too, but we happen to live in a moment at which it's being suppressed or bypassed.

Gehry: It is true that here we stick much more closely to the issues—why the pieces are or are not acceptable in relation to those issues.

Frampton: You can judge a piece on its own terms, whereas in architecture, that sort of discourse doesn't often happen—you must be either for or against the terms of reference.

McCoy: Also, the furniture is the short story. You can get your hands on it.

Gehry: On the subject of fantasy in these designs, the pieces that had something to do with fantasy were not really strongly brought off *as* fantasy.

McCoy: Well, they weren't real fantasy—they were people's images of what they would like to see as fantasy—a caricature of fantasy.

Frampton: If you introduce the notion of fantasy, it seems that, particularly in the possibilities of beds as furniture, much bolder elements could be used to create a fantastic environment. For example, I noticed that the role played by textiles or by colors was very thin this year.

McCoy: In terms of how these entries relate to what is currently being produced by the furniture industry, while the high-production aspect of the industry continues, you also now see much more accommodation of the low-volume craft pieces, a situation that allows more radical ideas to come forward.

Gehry: I don't see pieces that have a high degree of eccentricity. The eccentric pieces now being produced are sort of kitsch.

McCoy: Well, a cottage industry is growing, one that is producing low-volume crafted furniture, either by artists or architects.

Frampton: I found the lighting rather disappointing this year. It's the most difficult category, but . . .

McCoy: Last year's lighting entries seemed much stronger.

Gehry: The office things were terrible.

McCoy: Because of the way the patent process developed, you won't get sophisticated, serious office systems, for example, submitted, because so much money and secrecy are involved. I know that there's much stronger stuff going on than has surfaced here. But this is not a competition that people think about for submitting office system designs.

Isozaki: The entries are so varied, but, frankly speaking, I couldn't find many really good ones. I think our selections were quite reasonable, though.

Gehry: It's interesting that so many chair designs were submitted, because they are normally the hardest to make.

Frampton: It's curious, too, that the storage systems were, in general, terrible. You could pick out a number of categories, such as storage, seating systems, and office furniture, all of which were a complete bore. But then, surprisingly, so were the beds.

Machado: What happens is that the idea of a work station or seating system is not the type of thing that seems attractive to many designers today.

McCoy: This is not the forum for that kind of imagery. But the chair as a type is so provocative—it always has been. It carries so many issues that it's not surprising that it's where we would choose to focus attention.

Frampton: One of the reasons that this year's entries seemed so much stronger is the removal of the word "conceptual" from the title of the competition.

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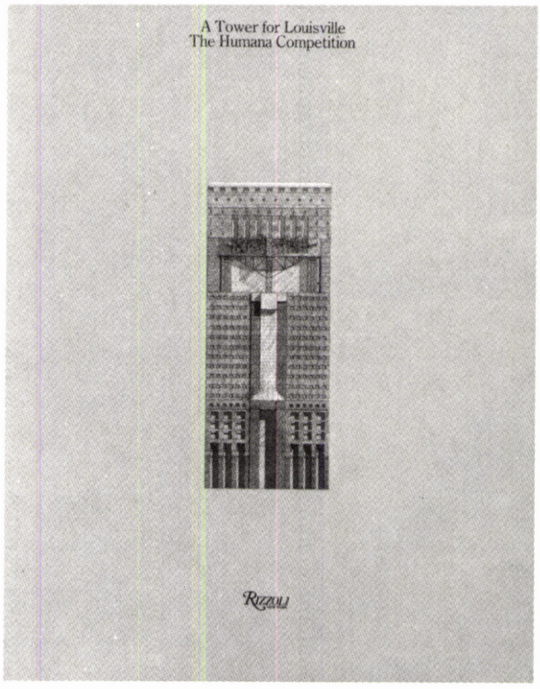
Humana tower

Books



A Tower for Louisville: The Humana Competition *edited by Peter Arnell and Ted Bickford. New York, Rizzoli, 1982. 128 illus., 120 pp., $12.50.*

Reviewed by William Morgan, Professor of Fine Arts, University of Louisville.

The impact of the Humana Tower competition on Louisville has been truly remarkable. The architectural consciousness of Kentucky's largest city has risen dramatically ever since the hospital management firm invited some of the world's leading designers to create a landmark of "national significance" for its headquarters here. When the winner was announced last May (P/A, July 1982, p. 28) with all the fanfare of a Miss America pageant, Post-Modernism became almost a household word, and Michael Graves's design has become the object of spirited debate. Louisville hasn't received so much national publicity since the busing riots of almost a decade ago, but the Humana Tower has brought favorable coverage in *Time, Newsweek,* and *The New York Times,* as well as in the architectural press. Now, the publication of *A Tower for Louisville* focuses further attention on Louisville's venture into world-class design.

Louisville would seem an inhospitable climate for the artistic ideas of men like Cesar Pelli, Helmut Jahn, and Norman Foster—a place where, until Humana, architectural competitions were virtually unheard of. Louisville's skyline is composed of typical boring boxes—Welton Becket, Harrison & Abramovitz, SOM, and local schlock—which are as undistinguished as their look-alikes elsewhere. And in rushing to emulate Atlanta and Houston, the city destroyed a handsome collection of older structures that only a few years ago made Louisville one of America's best surviving 19th-Century commercial cities.

The Humana Tower will be an antidote to a cityscape of bland office towers and humdrum hotels with revolving restaurants. Humana has presented Louisville with an architectural monument of which it can be justifiably proud, and in demonstrating that economic self-interest is not inconsistent

[*Books continued on page 232*]

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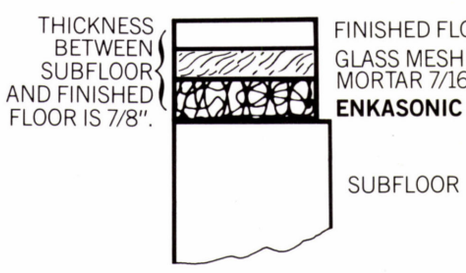

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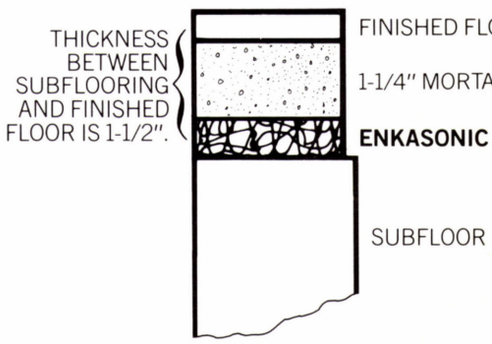

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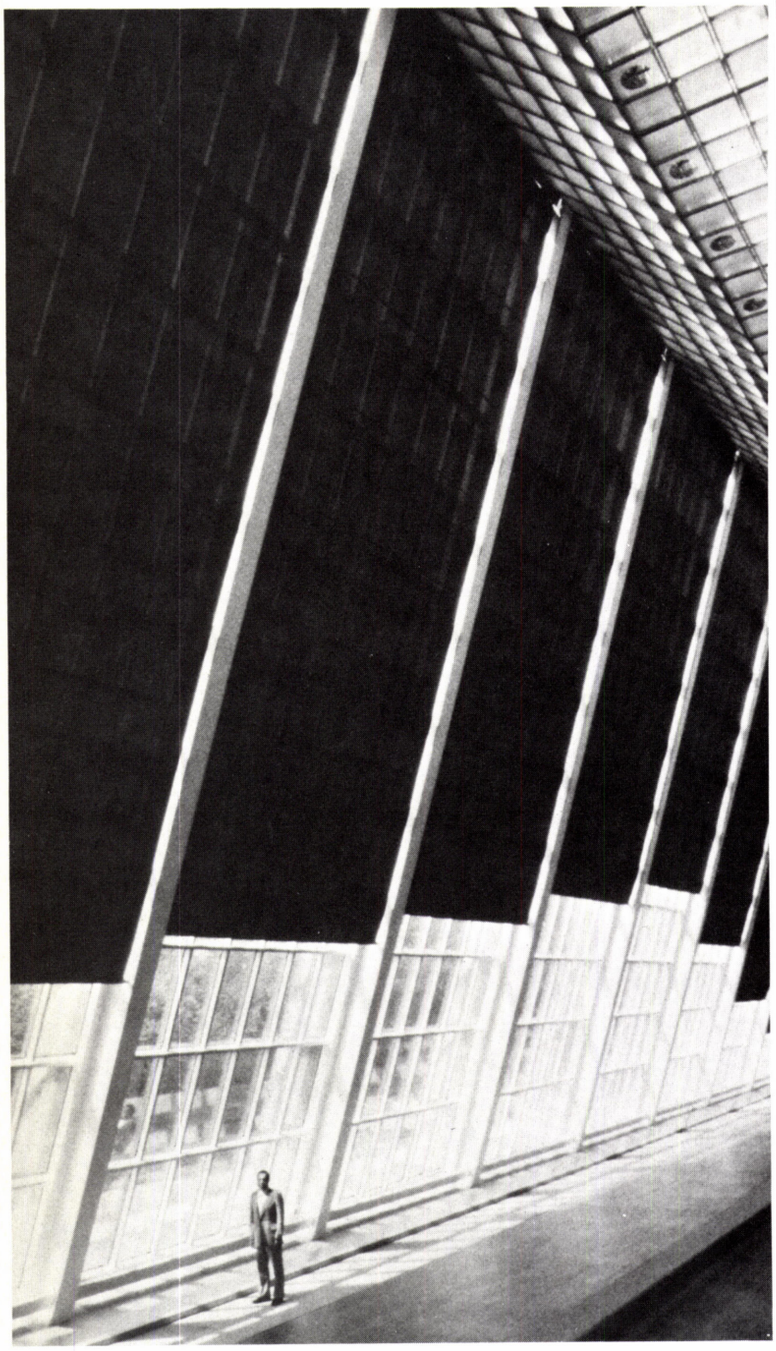

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with civic responsibility, has revolutionized local attitudes toward design.

Of course, the Humana competition is also of interest from a national perspective. And while the six architects invited (Richard Meier later withdrew) are hardly unfamiliar to observers of the contemporary architectural scene, their gathering for a privately sponsored design contest is of more than a little significance. Fortunately, Humana has underwritten this record of the competition, and *A Tower for Louisville* provides a synopsis of the styles and philosophies of five leading architects.

The book points up the fact that none of the designs except Graves's makes particular reference to this Southern river city, and the collected proposals suggest that Graves won almost by default. For example, Ulrich Franzen's pink-granite-sheathed office block, with its pathetic plaza and fountain, looks as if it was devised in about ten minutes and is thoroughly disappointing.

Cesar Pelli's design for a granite and silver-coated-glass obelisk is far more subtle. Its slick blend of Art Deco and 1980s flash seems a knock-off from his towers for Battery Park City, and despite the architect's commentary about the building's relationship to the site, it would be an abstract, albeit handsome, piece of monumental sculpture.

Murphy/Jahn also uses an octagonal plan, but for a giant, greenish-blue spiral. While it reminds one of Tatlin's Monument for the Third International of 1920 (as Vincent Scully points out in his Postscript), it might also be an Erector Set rendition of Dürer's Tower of Babel. But sources aside, Jahn's Louisville tower seems less theatrical and somehow more vibrant than his winning entry for the 82-story Bancshares-Century megalith in Houston (P/A, Dec. 1982, p. 24).

Norman Foster's tower design, with lasers and heliport, is a frankly Archigrammist fantasy. Foster's imaginative musings hardly address Louisville's particular urban ambience, but his witty Buckminster Fuller approach brings a welcome lighthearted dimension to the competition.

Intriguing as these are aesthetically and intellectually, the book confirms the wisdom of Humana's selection of the Graves design—and surely his project is the most buildable. A polychromatic building, with human scale, thematic associations with nearby older structures, and references to the Ohio River, is especially fitting for Louisville. Scully calls Graves's Humana Tower "one of the decade's most important buildings" and rightly states that it is the architect's most significant achievement to date. Ironically, all of the other architects have considerably more experience in designing skyscrapers. But Louisville will benefit from the travails of The Portland Building, so that Humana should demonstrate that Graves really can produce more than exquisite drawings and domestic additions.

In his Foreword, Paul Goldberger predictably mentions the Chicago Tribune Tower competition of 60 years ago and emphasizes the importance of publishing competitions; certainly the guarantee of publication was an inducement to all the Humana competitors. A book such as *A Tower for Louisville* benefits historians, the architectural profession, and the city of Louisville, not to mention the sponsor. Whether, in this age of architectural self-promotion, the other four designs will actually prove influential is another matter.

Unfortunately, the book does not exhibit Rizzoli's usually high production standards, and it appears to have been rushed into print. It is marred by inexcusable typographic errors, and the layout is confusing and cluttered, while the text is printed in a maddeningly miniscule typeface. The illustrations vary from excellent to murky, while large blank areas are contrasted with crowded pictures no larger than postage stamps. Given the many millions of dollars that are being spent on the building, one wonders why Humana scrimped on the book.

Despite its graphic shortcomings, *A Tower for Louisville* does document an important competition and is thus a noteworthy publication. It makes one wish that other patrons of major architectural projects had the thoughtfulness and literacy to share their design experiences with the world at large. □

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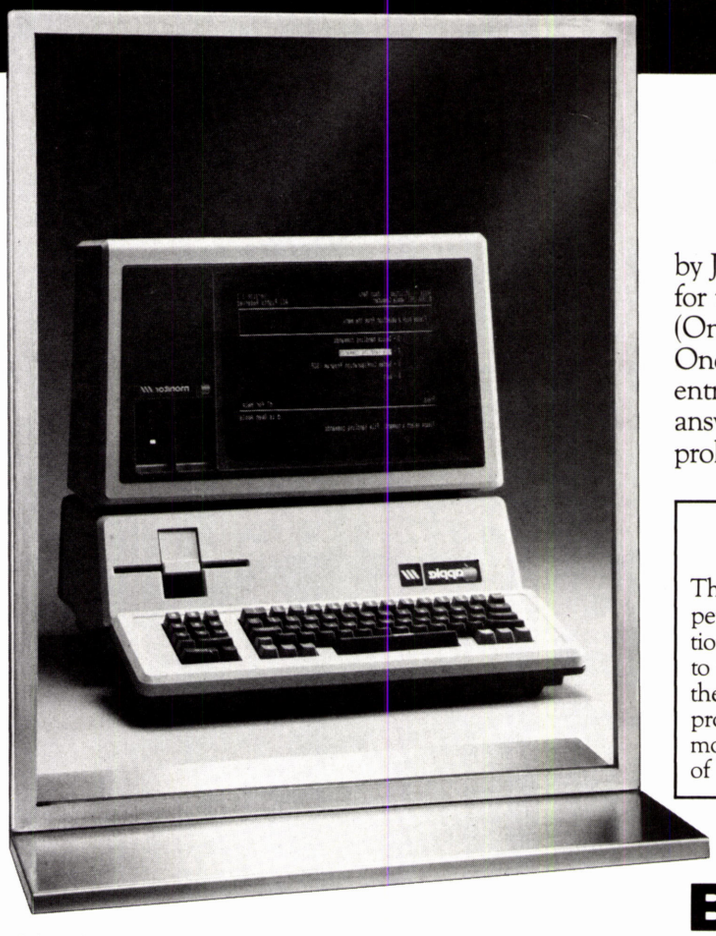

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Computer-related products

AIDS architectural interactive design system helps users to create drawings with greater speed and consistency than by manual methods. Design changes can be incorporated quickly, and since anything drawn can be stored, redrawing is virtually eliminated. AIDS functions that are specifically for architects and engineers include wall layout, data extraction from the drawing, and 3-D viewing. Symbol libraries include more than 400 typical details organized according to the CSI Masterformat. The system operates on the Digital Equipment Corporation VAX line. Boeing Computer Services Company.
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The ADS software program has capabilities that include: producing site plans from legal descriptions; creating topographical plots from survey data; making design-related bubble/flow diagrams; generating working drawings from standard architectural inputs; and producing plumbing, electrical, and HVAC plans/details from standard engineering inputs. The program operates on the Hewlett-Packard 9845 microcomputer, with H-P flexible disk drives and the H-P 7580A multicolor pen plotter. Design Data Systems Corp.
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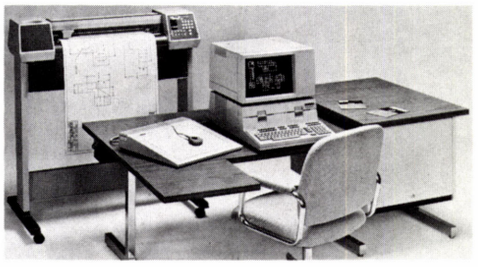

EasyDraf^2 CAD system includes the program, HP 9836 computer utilizing the Motorola 68000 microprocessor, two 5¼″ flexible disc drives, HP 7580 D-size plotter, custom designed desk, chair, installation, and training. Commands are tracked for maximum efficiency so that the drafter works at his own pace. The selected command option walks the drafter through the steps to complete that command. Input is displayed so that the drafter controls exactly what the computer does. The turnkey system is said to be within the reach of firms with as few as three drafters. Bruning.
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The Advanced Raster Workstation is microprocessor-based and uses high resolution raster display technology. The display has a resolution of 1024 x 1024 pixels and is available with a monochromatic or color raster screen. A separate 9-inch alphanumeric screen supports 24 lines of 80 characters each. Graphic input devices include an alphanumeric keyboard, a user-programmable 240-position menu function keyboard, and an optional 11″ x 11″ tablet cursor. The console control unit provides a communications link to all devices at the workstation. Auto-Trol Technology Corp.
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Architectural/Engineering Master Accounting System (AEMAS) software, for the IBM Personal Computer, allows managers to monitor project costs in summarized form or in detail. Reports are issued in terms of dollars spent or employee hours required. The program will retain cost data for the life of the project, enabling the manager to obtain information from several months earlier. There are five modules: Job costing, Payroll, Accounts receivable, Accounts payable, and General ledger. Each module can be run alone or interactively with any other. There are also modules that can generate invoices and other accounting reports. Data Basics, Inc.
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Products continued from page 236

Datascribe IV Drafting System, designed and manufactured by Alpha Merics Corp., produces lettering, symbols, and line work on technical drawings faster than template lettering or manual lettering. It can be supplied with a standard computer interface that makes it plug-compatible with Hewlett-Packard and Tektronix plotters. Datascribe IV can speed preparation of schedules, charts, parts lists, simple schematic diagrams, viewgraphs, and bills of materials. It has a large memory bank with a working memory of 8000 keystrokes and a storage memory of 50,000 keystrokes. It is suitable for any size drawing or Mylar and uses wet-ink drawing pens, felt-tip markers, and broad-tip pens. Ozalid Corp.
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Palette™ interactive graphic software features perspectives, two-dimensional drafting, and three-dimensional computer modeling capabilities. Besides basic drawing capabilities, it has extended drawing features: lettering, cross hatching and shading, calculation of lengths, areas, and centroids, deletions, digitizing, and plotting. Developed by McLean Computer Consultants Pty., Ltd., of Brisbane, Australia, and Structural Programming of Sudbury, Mass., it operates on Digital Equipment Corp.'s professional 350 and VAX family of computers. Digital Equipment Corp., Engineering Systems Group.
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Pathfinder critical-path-method (CP/M) microprocessor-based package is offered in a demonstration form with complete program documents. The demo disk uses a sample house-building project, and by means of the kit, all reports, sorting and revision options, and other features can be displayed or printed. The $25 cost of the demo disk can be credited to an order for the system or will be refunded upon return of the disk and manual. Further information is available from Garland Publishing, 136 Madison Ave., New York, N.Y. 10016.

The Scheduler project management and control package can be used for planning and scheduling, budget development, management reporting, and materials planning. It operates on the Apple II, Apple III, Fortune System, and IBM PC computers, and can model projects of up to 850 activities. The system includes personal computer, screen monitor, printer, disk drives, and software. Gateway Systems, Inc.
Circle 458 on reader service card

Cost-Acumen™ cost accounting and project management software provides the architect/engineer with project management information, time/cost/budget job analysis, and employee time/cost/productivity data. It is designed for use under the TRSDOS, CP/M-80, and CP/M-86 operating systems, enabling its use on a variety of microcomputers and word processing systems. It requires no previous computer experience for operation. Computer Applications Corp., Program Products.
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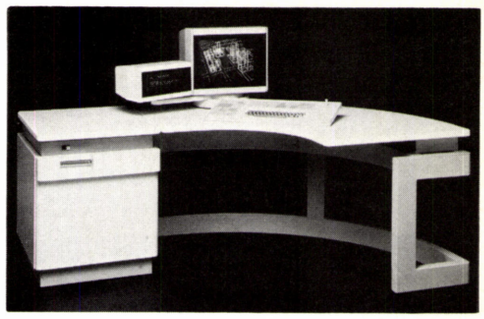

Sigma III, designed to allow professional firms to update CAD, offers greatly expanded capacity, but is compatible with earlier Sigma systems. Producer stresses adaptability for facilities management and marketing functions, in addition to design and construction documents. There are numerous menus
[*Products continued on page 245*]

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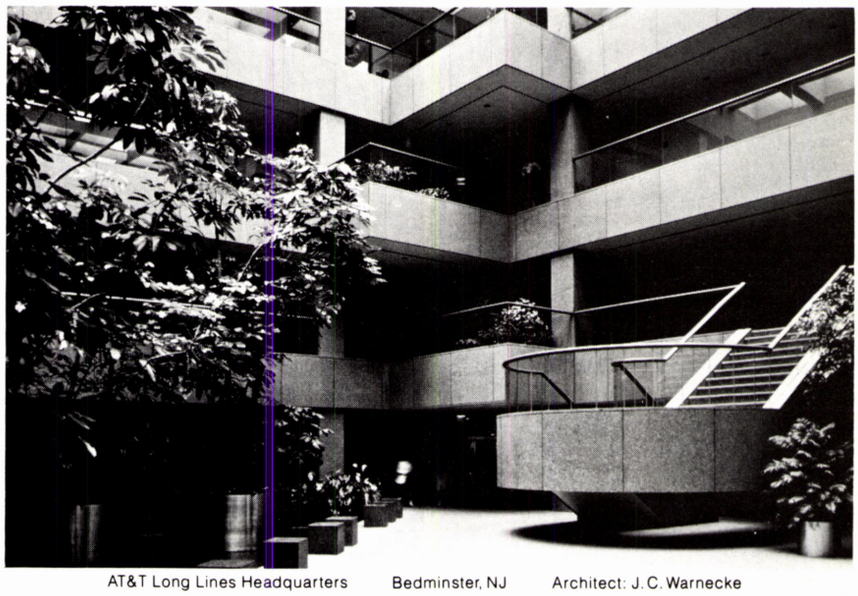
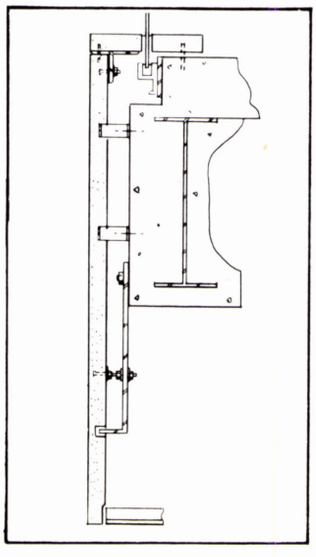


AT&T Long Lines Headquarters Bedminster, NJ Architect: J.C. Warnecke



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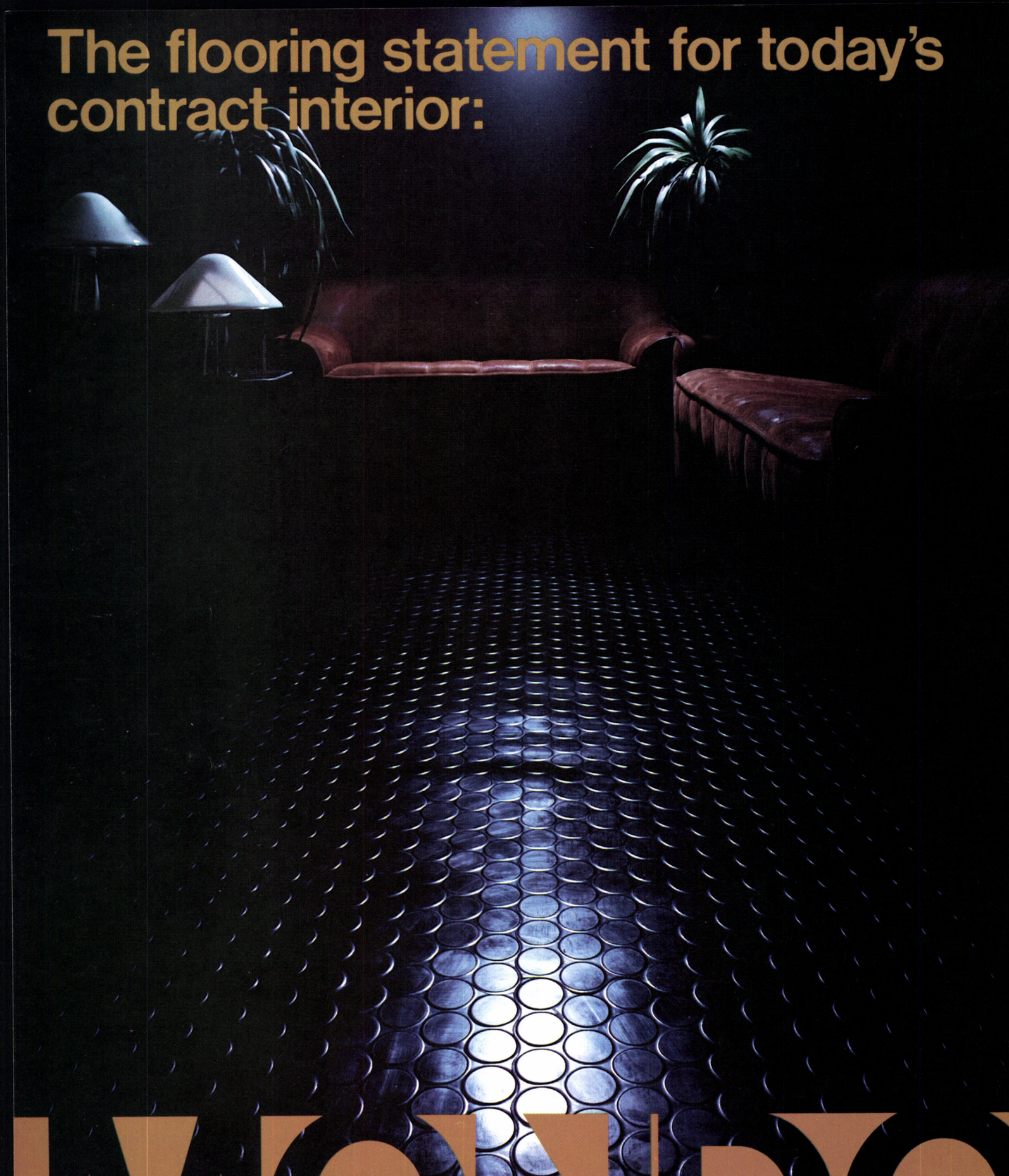

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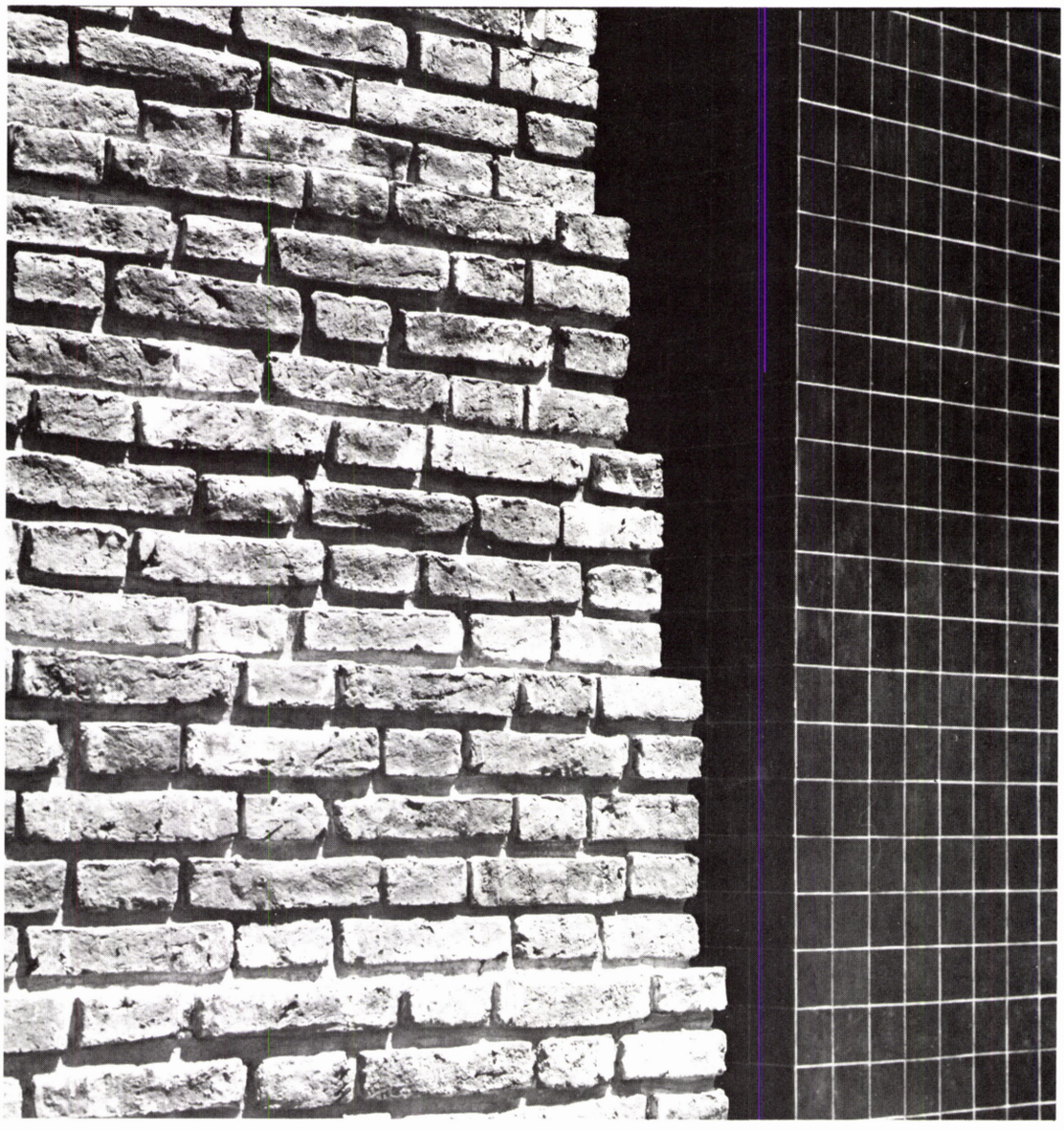
P/A in June: Craftsmanship



Roberto Schezen

Detail, Building I, Buenos Aires; Agrest & Gandelsonas, Architects.

Craftsmanship will be the theme that unites all of the feature articles—on both Design and Technics—in the June P/A. We have been through periods of exposed structure, Minimalist envelopes, and gypboard Post-Modernism. Craftsmanship, we were so often told, was no longer obtainable, but recent preservation efforts have helped to prove otherwise. Many architects are showing a new—or sustained—interest in the manipulation of surface materials; many are now making the special qualities of surface materials and techniques the basis of their design thinking.

The Design portion of the issue will feature buildings and interiors from several countries that were conceived with forethought about craftsmanship, then thoughtfully executed.

The Materials portion of the issue will illustrate noteworthy current applications of stone, terra cotta, wood, iron, plaster, and tile, with discussion of techniques.

The Products section of the issue will be a catalog of traditional craft materials.

P/A in July will include thorough coverage of several recently completed buildings and interiors. There will be a Technics article on acid rain—and what it can do to your buildings—and an Interior Technics article on flat wiring—and what it can do for your interior design.

The 31st P/A Awards program will be announced in the June issue, with a list of distinguished jurors, newly revised rules, and entry forms. Entry deadline is August 31.

Dots. An unusual new laminate surface, spawning dozens of imaginative design ideas. Note the subtle dot pattern in the foreground above, blending into the total design environment on the walls beyond. In two contemporary colors: gray and, of course, salmon. Patterns shown full scale in the swatches above. For samples, call 1-800-638-4380. Nevamar Corporation, Odenton, Maryland 21113.

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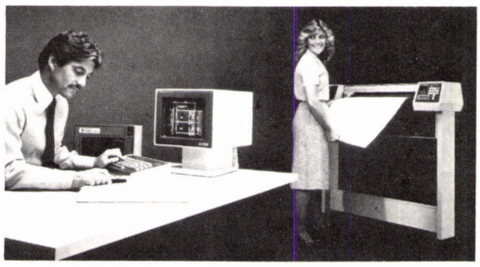
Products continued from page 239

and also Details +, which allows an architect to create customized details. A separate "prompter" screen displays messages for the operator. Each Sigma III has its own microprocessor and 1 megabyte (MB) of processor memory, up to 400 MB of Winchester-technology disk storage, and a 45 MB cartridge tape for archiving. A new, modular work station has been designed, which allows easy adjustment of hardware positions. Sigma Designs, Inc.
Circle 460 on reader service card

Kaypro II integrated hardware/software system meets computer needs of small businesses. The Z-80A microprocessor has a 64K RAM and built-in CP/M™ operating system. Programs include cost of goods, general and administrative expense reports, accounts payable, accounts receivable, invoice entry, cash flow assessment, and payroll analyses. The computer has an alphanumeric keyboard with standard typewriter layout and a 9-inch video monitor. The 18″ x 8″ x 15½″ computer weighs 26 pounds and has a handle for easy portability. Kaypro Div., Non-Linear Systems, Inc.
Circle 461 on reader service card



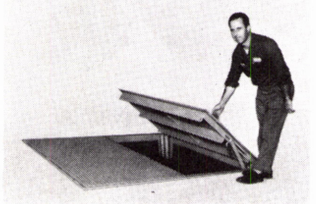
Mars CAD offers a complete hardware/software system for computer-aided drafting. It operates on simple commands to draw lines and shapes, add dimensions and cross-hatching, or rotate objects. It can maintain up to 63 levels or overlays at one time. The system consists of a 66-bit microcomputer with 64K byte memory and dual 8-inch floppy disk drives, a 12-inch high-resolution black-and-white screen, 71-key detached keyboard, and 11″ x 11″ digitized pad. It offers a choice of plotters for B-size or D-size drawings. J.S. Staedtler, Inc., Mars CAD Division.
Circle 462 on reader service card

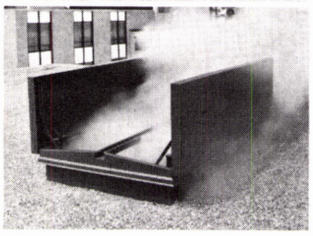
CADalyst™ 200 Series CADD system provides components and capabilities of a traditional system within an ergonomically designed workstation. Each computer unit supports up to 16M bytes of addressable memory and has vector refresh and color raster displays, light pen or data tablet, streaming mag tape drive, and Winchester-technology disk. Each system will support plotters, printers, and telecommunications equipment. CADalyst uses IDRAW graphic software, which allows personnel to work in the everyday language of their specialty, reducing training time. Information Displays, Inc.
Circle 463 on reader service card

Computer-related literature

'Software Referral Catalog, Tenth Edition,' lists and describes over 600 engineering application software packages that are compatible with Digital Equipment Corporation's computer systems. Among programs offered are those for civil/architectural engineering, computer-aided design and drafting, management and administration, and structural engineering. Digital Equipment Corp., Engineering Systems Group.
Circle 464 on reader service card

Software brochure lists programs for computer-aided design, accounting, data collection, plotting, and word-processing. The programs operate on the Hewlett-Packard HP86 computer. Software for land innovation site de-
[*Literature continued on page 246*]





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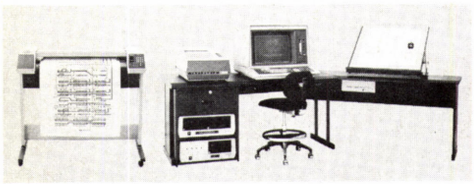
Literature continued from page 245

velopment, one of the several programs for engineers, architects, and subdivision designers, eliminates test plotting. All changes are made on the screen. The program has standard memory options of 4000 points or 10,000 points and 800 figure files of lines, points, and trees. Houseman & Associates.
Circle 465 on reader service card



The K & E multistation drafting system is capable of driving up to ten work stations simultaneously from the same file manager. The system consists of a high-definition screen, a minicomputer, graphics tablet, and plotters for C, D, or E-size drawings. Options include the multi-user file manager, hard copy units, and software. An eight-page color brochure describes and illustrates components and options. Keuffel & Esser.
Circle 466 on reader service card

A complete software design package in four parts covers a space-planning project from concept through management of the finished facility. Modules are: 3-D architectural modeling; architectural production drawings; space planning/facility management; engineering production drawings. Each part of the package is described in a 12-page brochure that also illustrates the planning steps. An option is a graphics library of Steelcase office furniture and equipment that can be used with the space-planning software. Intergraph Corp.
Circle 467 on reader service card

CalComp Series 9000 digitizer, available in several sizes, has six operating modes: point, run, track, increment, line, and halt. The graphics input tool has an active surface tablet, a digitizer processing unit, and a transducer that relays data. The digitizer is described and illustrated in a four-page brochure, which also provides specifications for the tablet and the digitizer processing unit. California Computer Products.
Circle 468 on reader service card

GEN.II™ Retro-Graphics terminal enhancement kits convert standard alphanumerics displays into Tektronix-compatible bit-map graphics terminals. They are covered in "Digital Engineering—A Product Perspective," a six-page, full-color brochure that describes the company's complete line of I/O interfaces for interactive Retro-Graphics applicatios. Digital Engineering, Inc.
Circle 469 on reader service card

Touch 'N Draw™ CADD aids in the design of structures and interiors. It creates original drawings with the speed of a computer and permits corrections without redrawing entire plans. It can be used to create interior space plans with major system furniture production lines covered in the menus. An eight-page color folder illustrates the components and describes the system. Arrigoni Computer Graphics, Inc.
Circle 470 on reader service card

Summadraft™ CADD system is described in a four-page color brochure. Photos show actual building plans and detail drawings produced by systems in architects' offices. The brochure has descriptions and illustrations of hardware, which includes a standard minicomputer, magnetic storage, and alphanumeric and graphic displays. Software includes a comprehensive library of standard graphic and construction details. Summagraphics Corp.
Circle 471 on reader service card

'Graphics Referral Catalog, Third Edition,' provides information on graphics hardware devices and software tools that interface with Digital Equipment Corporation's computers. Categories include display devices, hardcopy devices, input devices, and software tools. Digital Equipment Corp., Engineering Systems Group.
Circle 472 on reader service card
[*Literature continued on page 248*]

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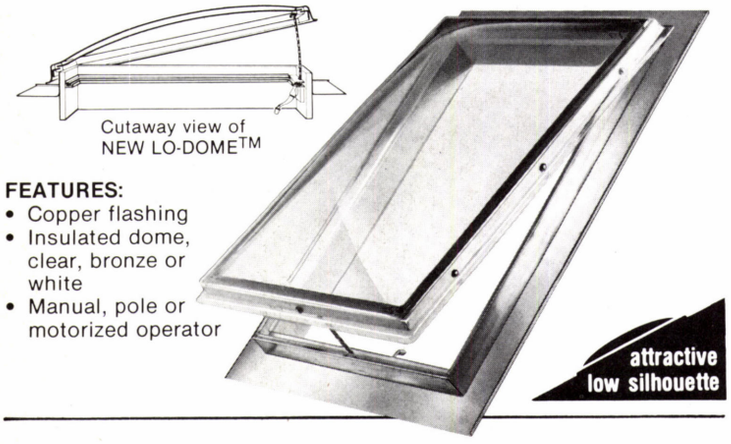

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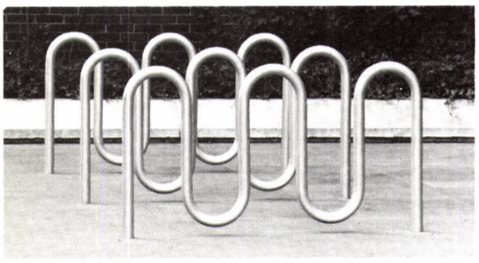
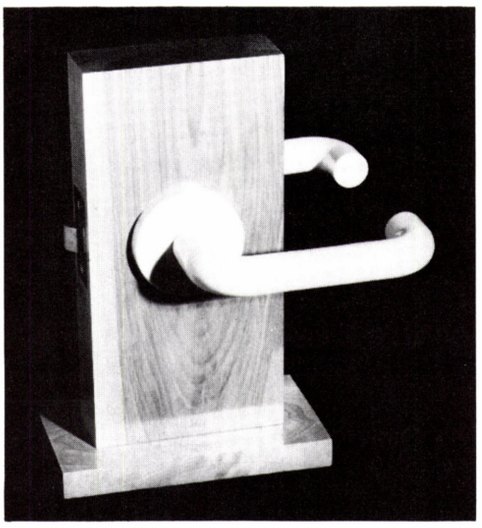
Literature continued from page 246

CØMPLØT® Series 7000 digitizers are available with active areas from 12″ x 12″ to 42″ x 60″, depending on the model. They have a high-accuracy translucent tablet and a maximum output rate of 150 coordinate pairs per second. The digitizers offer switch selection of inch or metric values and of increment value. An eight-page brochure describes the digitizers and accessories available, including a software subroutine guide. Bausch & Lomb.
Circle 473 on reader service card

Other products



'Ribbon Rack' bicycle parking rack, constructed of heavy gauge, rustproof, galvanized steel tubing, is installed with in-ground anchor or flange mounting. The modular system fits all bicycles and mopeds and accommodates all standard locks. The rack's simple design is unobtrusive, allowing it to be placed in full view to encourage its use and deter vandalism. Brandir International, Inc.
Circle 474 on reader service card



Hardware of injection-molded nylon is integrally colored rather than coated. The ten colors complement or contrast with doors, cabinets, bathrooms, kitchens, and closets. Product categories include a rail system, and hardware for doors, cabinets, and bath. The rail system consists of angular and connecting tubular parts that create banisters, grab bars and rails, towel bars, shower curtain and drapery rods. The door lever shown can be used on interior or exterior doors. It is 1″ in diameter and 5″ long and fits standard U.S. doors with a precut 2⅛″ bore. Normbau, Inc.
Circle 475 on reader service card

Compu-Cabinet is a personal computer work station that closes to conceal the equipment and look like a piece of furniture. When the cabinet is open, the keyboard shelf slides forward for easy access; the monitor shelf adjusts to eye level. A printer shelf that will accommodate printers to 11 inches high can be mounted on either door. The adjustable work surface folds flat against the door when the cabinet is closed. There is also a light that can be rotated to prevent glare and eyestrain. Consumer Furniture Company.
Circle 476 on reader service card

Click framing of anodized aluminum assembles quickly to form shelving, screens, space dividers, display units, showcases, and cabinets. There are several styles and sizes of uprights, cross rails, brackets, hinges, and feet. There is also a range of lamps, switches, and sockets that can be fixed at any point on the uprights; wire can be run inside uprights and behind shelf brackets. Channels will accept panels up to approximately ½-inch thick. Click Systems.
Circle 477 on reader service card

Surface systems for sports areas include: Plexi-Trac® paved-in-place poly-
[*Products continued on page 251*]

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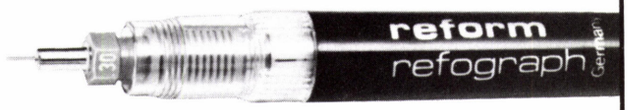

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Roofer: Gerald Rooks Contractor
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Photographer: Hursley & Lark

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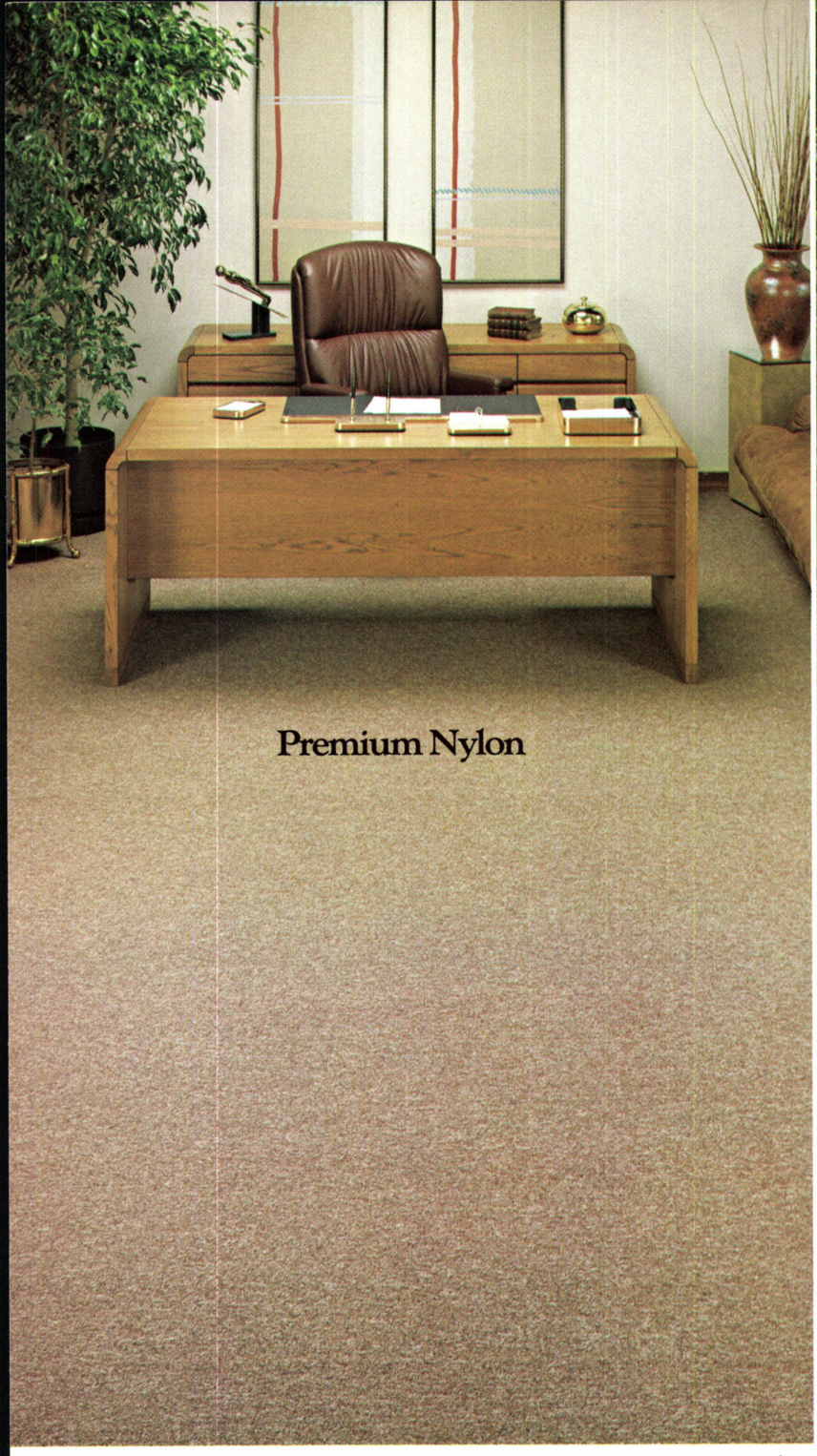

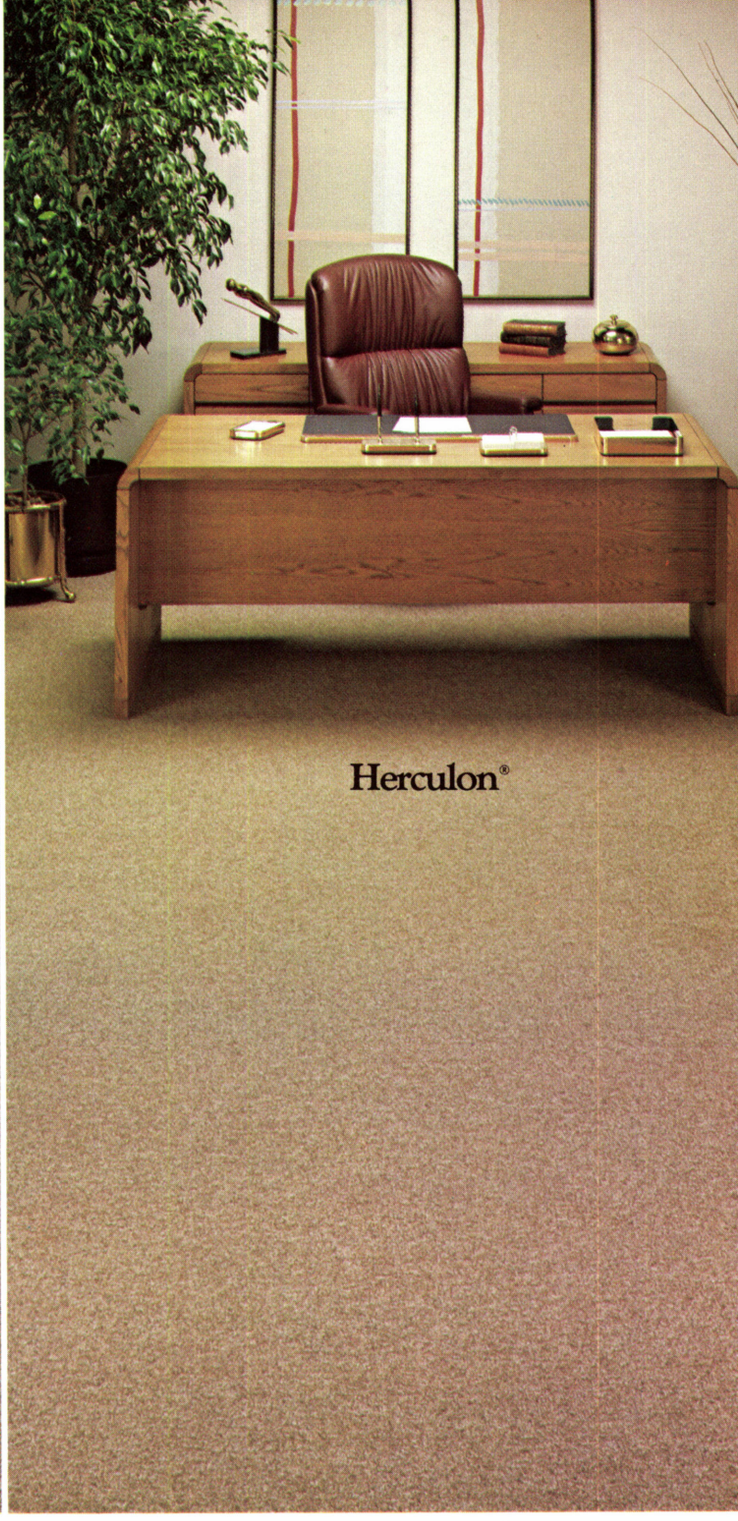

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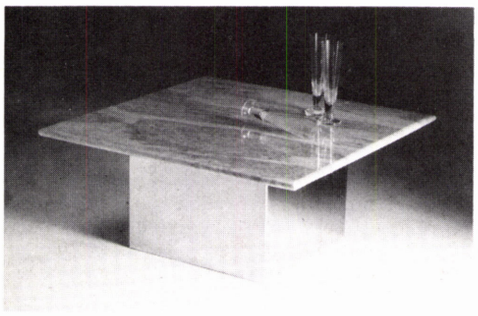
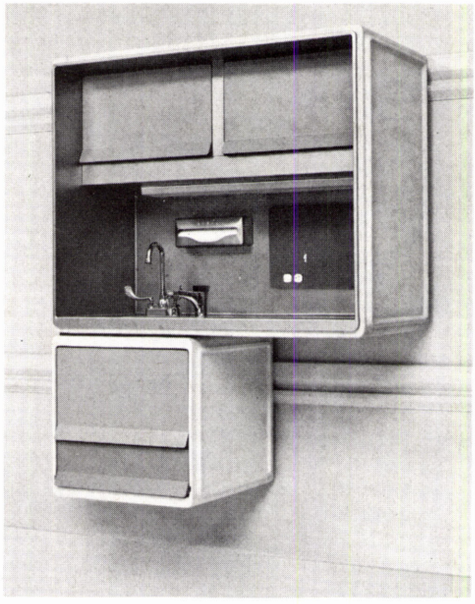
Products continued from page 248

urethane inside or outside track surface, which does not break down with exposure to the sun's ultraviolet rays; Plexipave® all-acrylic color finish for asphalt and concrete tennis courts; and Plexicushion® resilient rubber and acrylic composition that is applied under Plexipave to provide shock absorption for reduced player fatigue. California Products Corp., Recreational Products Div.
Circle 478 on reader service card



Marble-topped tables of Alford Pearl off-white and gray marble from a New England quarry are available in 14 basic styles. They include dining and conference tables, occasional tables, cubes, cocktail tables, and café tables, all deliverable within seven days. Tables in seven other marbles and colors from other parts of the world can be delivered in approximately six weeks. Custom styles are also produced. Architectural Supplements.
Circle 479 on reader service card



The Unicell® sink module, designed for hospital medication or nutrition stations, includes a stainless steel sink with faucet, a work surface, and overcounter and undercounter storage. Space is provided for an undercounter refrigerator. The medication module has a double-lock narcotics locker, a security wall lock, and a warning light to indicate when the door is unlocked. Optional features include a paper towel dispenser and a hot water dispenser. AMSCO/American Sterilizer Co.
Circle 480 on reader service card

Other literature

Use of quarry pavers as passive solar material is discussed in a four-page color brochure. A chart shows heat capacity calculations of flooring components—pavers, mortar bed, and concrete—and a flooring cross section is illustrated. Carolina Colony quarry paver colors are Adobe, Rustic Brown, Buckskin, Old Colony Red, and Flashed Red Blend; sizes are 6″ x 6″, 4″ x 8″, 8″ x 8″, and 8″ hexagonal. Mid-State Tile Co.
Circle 481 on reader service card

Cabinet specification and accessory guide provides eight pages of specifications and illustrations of wall and base cabinets, sink fronts, tall storage cabinets, paneling, and trim. Front styles and finishes and hardware selection are shown in color. Cabinet accessories and special inserts are also illustrated. Quaker Maid, Div. of Tappan Company.
Circle 482 on reader service card

Hardwood flooring in several commercial installations on floor and walls is illustrated in a 24-page, full-color brochure. Technical information is
[*Literature continued on page 252*]

SUN SYSTEM Prefabricated Solar Greenhouses are designed for fast, smooth installations in residential and commercial applications. The only 100% Therm-ally Broken passive solar greenhouse on the market.

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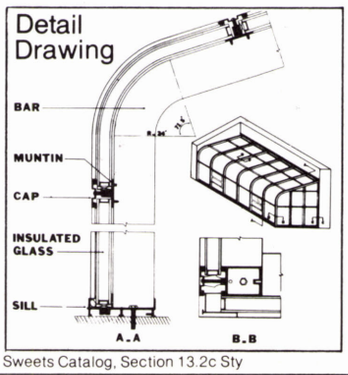
Dealer Inquiries Invited



Sweets Catalog, Section 13.2c Sty

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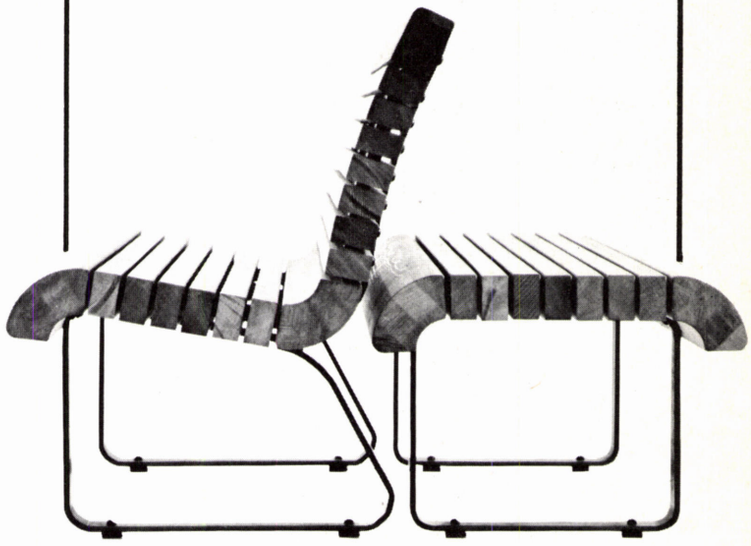
New interior and exterior site furnishings.



Send for our new site furnishings brochure.

Landscape Structures Inc.
Delano, Minnesota 55328 612-479-2546

Circle **No. 389** on Reader Service Card

Literature continued from page 251

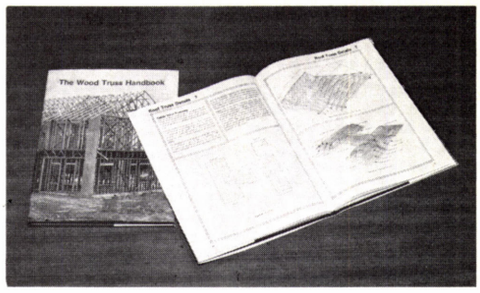
provided about flammability, abrasion resistance, and acoustical ratings. Woods include oak plank, and oak or teak parquet; finishes can be smooth or textured. Bruce Hardwood Floors.
Circle 483 on reader service card

Architectural laminated glass catalog describes Bi-Lite safety glazing, slope glazing for skylights, Quiet-Lite for sound control, Bi-Lite refractive for solar control, and several types of security glazing. Technical data on each type include thickness, maximum production size, approximate weight, thickness tolerance, and dimensional tolerance. Buchmin Industries.
Circle 484 on reader service card

CSF/Computer Support Furniture includes credenzas, returns, and undersurface keyboard trays. Oversize grommets to accommodate computer wiring are provided in all work surfaces. Wiring is concealed in wire management systems under the work surface. The furniture, which is designed to complement the company's desk groups, is described and illustrated in an eight-page brochure. Hardwood House.
Circle 485 on reader service card

Security plumbing fixtures for institutional use are manufactured of heavy gauge welded stainless steel and have welded steel interior piping. Interior bracing provides rigidity to prevent occupants from working fixtures or fittings loose from their mountings. Fittings are fastened from the rear and keyed in place to prevent rotation. Interiors are coated with fire-retardant and sound-deadening insulation and have no crevices for concealing contraband. The toilets, lavatories, showers, urinals, and combination toilet/lavatory units are described and illustrated in an eight-page catalog. Bradley Corp.
Circle 486 on reader service card

A three-volume solar series represents data accumulated over a period of 23 years from 248 National Weather Stations by the Solar Energy Research Institute. *Solar Radiation Energy Resource Atlas of the United States* (Stock No. 061-000-00570-6, $18) consists of 337 contour maps detailing direct beam radiation, diffuse radiation, and global radiation. Graphs present daily global horizontal and direct normal radiation, hourly direct normal radiation by month, and fractions of daily global solar radiation values. *Insolation Data Manual* (Stock No. 061-000-00489-1, $7.50) and *Direct Normal Solar Radiation Data Manual* (Stock No. 061-000-00593-5, $4.75), derived from the *Atlas*, provide solar systems design tools for selection, performance analysis, and determination of environmental suitability. They can be ordered by stock number (prepaid) from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.



'The Wood Truss Handbook' provides information about engineered wood truss systems for architects, engineers, and contractors. The opening section on statics and mechanics reviews truss design principles. It is followed by truss theory, preliminary design, and finalization using the Auto Truss® computer program. Floor and roof truss details are next, and the manual concludes with truss fabrication, erection, and handling information. The hardcover book is $9.95 and can be ordered from Gang-Nail Systems, Inc., 7525 N.W. 37 Ave., P.O. Box 59-2037 AMF, Miami, Fla. 33159.

Minimum design loads for buildings, ANSI Standard A 58.1-1982, is a revision of the 1972 edition. Applicable to most buildings, including residences, office buildings, and industrial plants, it gives requirements for dead, live, wind, snow, and earthquake loads and their combinations. The standard is useful for architects, designers, and structural
[*Literature continued on page 254*]

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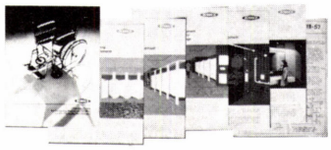

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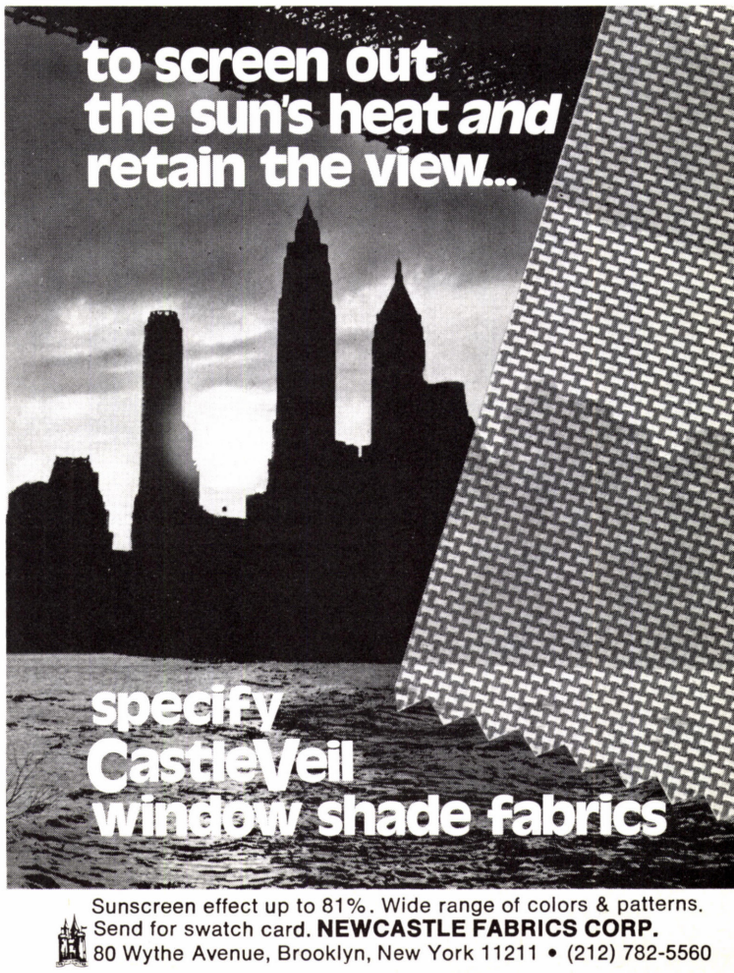

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Literature continued from page 252

engineers, as well as for city officials in the preparation of local building codes. Copies of the standard, A 58.1-1982, are available for $12 each from the Sales Department, American National Standards Institute, Inc., 1430 Broadway, New York, NY 10018.

'Rib Roof' steel roofing and siding brochure describes the system and discusses design considerations such as pitch, purlin spacing, and condensation. Drawings illustrate construction details for ridges, hips, eaves, roof lites, and junctions. The brochure provides installation instructions and lists the advantages of Rib Roof. Finish is Duranar 200 fluoropolymer coating in three colors: terra cotta, royal blue, and Roman bronze. Rosscrete Roofing, Ltd.
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Photographic services described in a 20-page brochure include custom photomurals, Scanamurals,® and photographic design to create unique environments. Also available are color and black-and-white film processing and proofing, reprographic services, print finishing, mounting, and framing, and slide printing and duplicating. Meisel Commercial Services Div.
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'HID Recessed Downlights' is an 80-page catalog with specifications for high-pressure sodium, metal halide, and mercury vapor downlights with apertures from 5 inches to 13 inches. The Optical Systems Matrix helps with the selection of the appropriate luminaires, and specific application information, detailed descriptions, and photometric data are provided in the catalog pages. Prescolite, Div. of U.S. Industries, Inc.
Circle 489 on reader service card

Washing system layout guides, available in ¼-inch and ⅛-inch scales, save time in laying out on-premises laundries. Each set of guides includes all sizes of washer-extractors from 35-pound to 700-pound capacities and for fully automated systems. The guides are offered along with a brochure of the company's full line of commercial laundry equipment. Pellerin Milnor Corp.
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Insulation featured in a four-page brochure includes foamboard sheathing and fiberglass rolls and batt. Foamboard types are polystyrene board, extruded polystyrene, and polyurethane board. The material is resilient and economical, suitable for cavity insulation between wall, floor, and ceiling framing members. A map shows insulation requirements around the country based on average seasonal temperature extremes. Georgia-Pacific Corp.
Circle 432 on reader service card

Graphic Communications Catalog 9A includes a section on signs with readily understood graphics for public buildings. The signs, of Fyberlast fiberglass-reinforced plastic, have the message fused into the core for durability. The embossed, glare-free surface provides scratch and abrasion resistance from which surface graffiti can be removed easily. The catalog includes signs for traffic control and parking control, panels and posts, emergency and exit signs. Emed Co., Inc.
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Rectangular hollow sections (RHS) that are 16″ x 16″ with a wall thickness of 0.625 in., are being produced by Nippon Steel to comply with ASTM A 500. According to the manufacturer, these are being mass-produced where formerly they were manufactured by shaping steel plates and joining them by arc welding. Square and rectangular structural steel tubing, its applications, manufacturing process, and tables of dimensions and properties are provided in a 16-page brochure. Nippon Steel Metal Products Company, Ltd.
Circle 627 on reader service card

R-wall insulating and finish system, consisting of four components, is described and illustrated in a six-page full-color catalog. The 101 integral colors and five textures are shown, and an insulation value chart provides R-values and U-values for various board thicknesses used with five typical substrates. ISPO, Inc.
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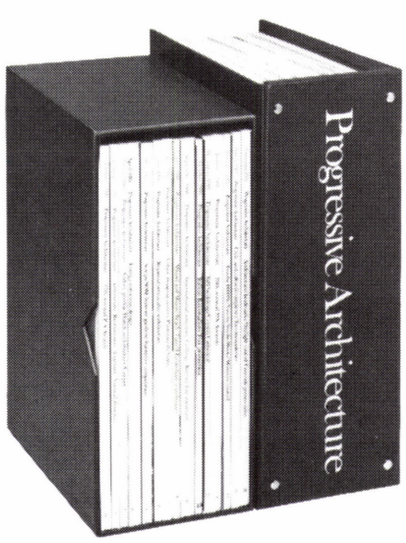

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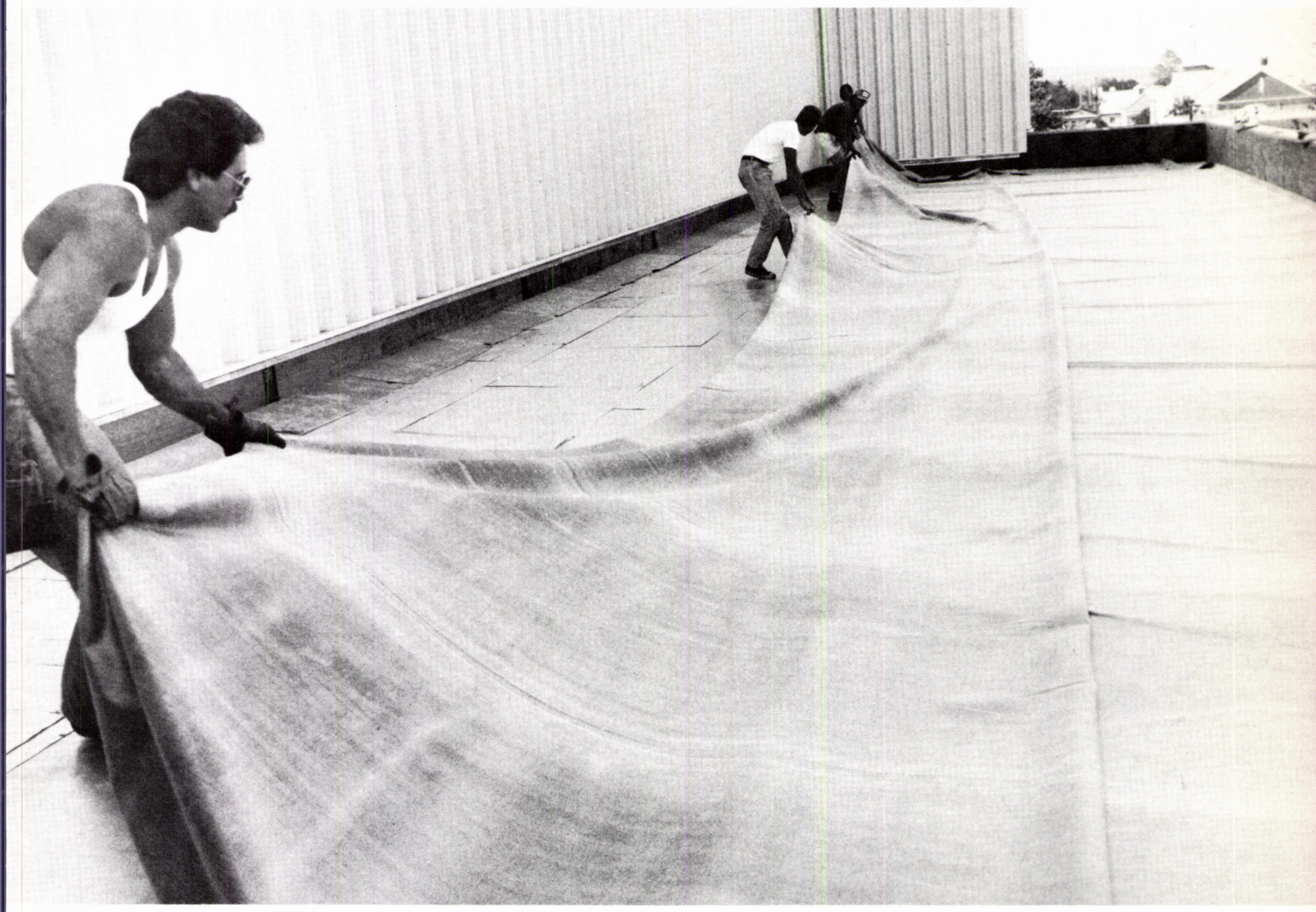

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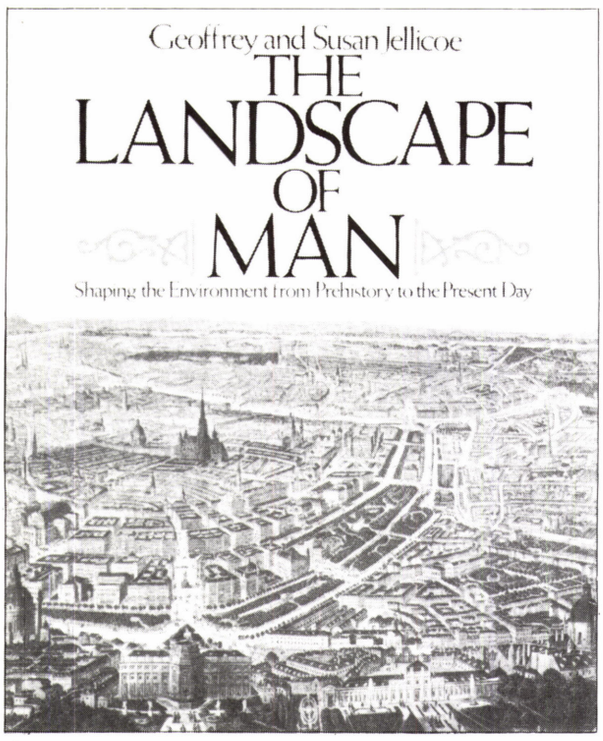

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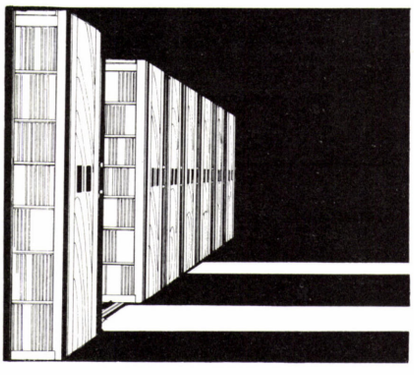

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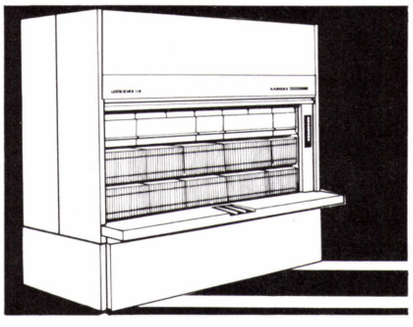

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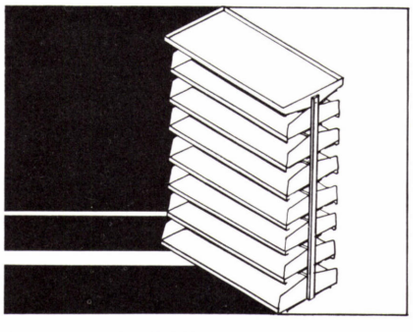

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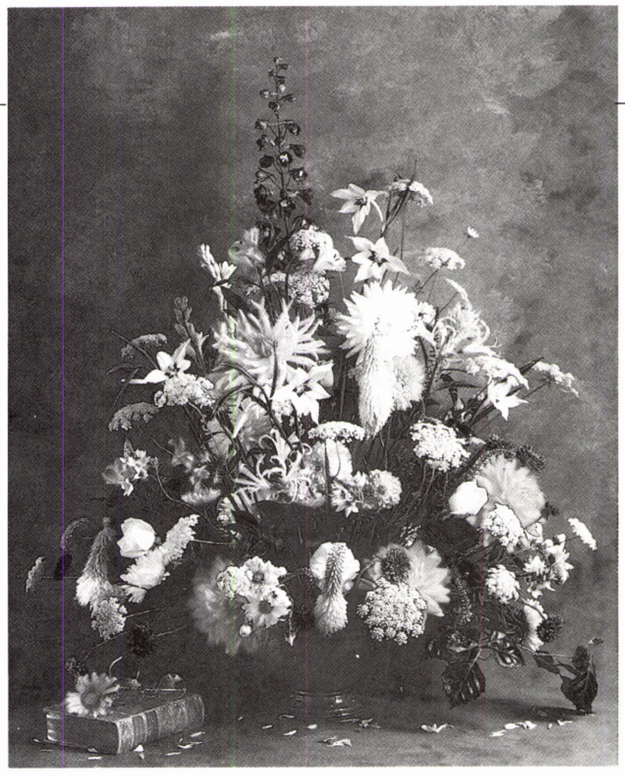

Eastman Kodak Co.'s new Kodacolor VR 100 film, the sharpest Kodacolor film ever produced, helps make a photo look like a painting. Its extremely high sharpness and fine grain allow a very high degree of enlargement.

From casual snapshooter to serious sharpshooter, automation has caught the eye of today's photographer. Not only do the latest cameras stress automatic exposure; some also have automatic focus, flash, winding and rewinding— even automatic loading.

Result: it really is difficult *not* to take a decent picture. Another bit of good news: even with their increasing sophistication, cameras are becoming smaller and smaller, simple to tuck into a briefcase or pop into a pocket. Plus, they have been plunging in price, particularly in the popular 35mm category.

Because of overproduction by the Japanese (who make virtually all of the 35mm models), the gray market, and weakness in the yen, actual selling prices have been slashed almost in half in the last four years. List prices are just about meaningless.

What isn't so simple is selecting a camera from a confusing array of makes and models.

There's everything from the new foolproof, pocket-sized, low-priced disc cameras originated by Kodak . . . to the many simple 35mm cameras where rangefinder models have been joined recently by what are called "lens shutter" cameras . . . to the 35mm single-lens reflex (SLR) models, the cream of cameras because of the versatility of their many interchangeable—and generally superior—lenses.

Blurred. Add to these the traditional, large 2¼-in. single- and twin-lens reflex cameras, the tiny 110 cartridge-loading SLRs, the instants (which have leveled off in popularity), the video cameras that threaten to make regular movie cameras obsolete, even a camera that produces prints in 3-D.

What camera would be best for you depends on your needs and aims. If you merely want quick, point-and-shoot snapshots of the family and you don't care about enlarging the prints, the disc may suffice. It has been offered for as low as $40 by some of the mail-order dealers in New York, where prices are at rock-bottom.

This camera is a snap to use, virtually foolproof and reliable, and requires no batteries. But, as with the Instamatic, which the Kodak disc eventually will replace, don't expect a really sharp picture from such a tiny negative.

"It's very simple to use, but it's not up to the standards of the 35mm camera. The pictures are just not adequate quality," says Eugene Glaser, camera industry analyst for Dean Witter Reynolds. He doubts that most "discerning" people would be satisfied with the disc.

But he doesn't believe that most executives need the sophisticated and more complicated "user-involved" 35mm SLRs, either. Most would be content with the cameras in between, the 35mm rangefinders or lens shutter models priced at around $100 or less, he advises. (A "lens shutter" camera has no interchangeable lenses, as does an SLR, and it may or may not have a rangefinder focusing system. Its name is based upon the fact that its lens and shutter are an integrated unit, part of the camera body.)

Simple trend. "There is a very strong trend toward the lower-priced, simpler-to-use rangefinder [and lens shutter] camera," Mr. Glaser says. "It's a point-and-shoot camera, it typically has automatic focus, automatic exposure, and so on, and it gives excellent quality pictures with minimum operator involvement . . . for a very low price."

The rangefinder and lens shutter models are the fastest-growing segment of the 35mm market, taking sales from the SLRs that long have dominated.

Mr. Glaser has several cameras—including 35mm SLR, video, disc, and Instamatic—but he uses his 35mm range

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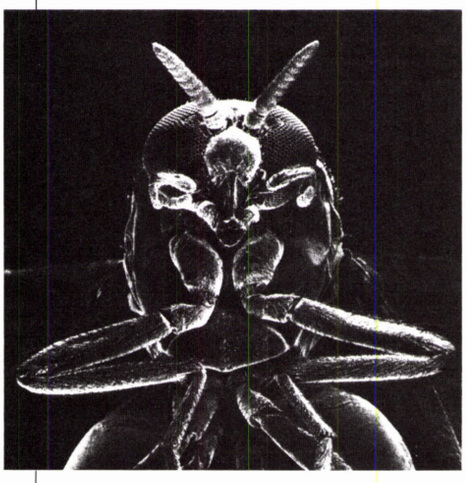
PERSONAL

finder most. Why? "It's small, it fits in a thin briefcase, it's not noticeable, and it's easy to use. The SLR, for a traveler, is just not as convenient. Another thing, with an SLR slung over your shoulder, you become a tourist. Many executives might not want that image."

On the other hand, Joseph Abbott, director of special projects for Olympus Camera Corp., believes that "an SLR on a trip is almost unbeatable. You can choose wide-angle or telephoto or zoom lens, you get different effects and different situations, and usually the flash equipment with SLRs gives more power."

Certainly, anyone serious about photography will want a 35mm SLR, running anywhere from $150 (or less) to well over $1,000. Not only do their many interchangeable lenses permit greater creativity, but they also allow use of a larger choice of print and slide films, and their sharper, less grainy pictures are much more suitable for enlarging.



A common 4mm-long black fly takes on outer-space proportions at 170-times magnification under a scanning electron microscope and photographed with Polaroid Corp.'s Type 55 positive/negative film.

Another advantage is the precise framing. The picture is lined up through the lens—what you see is essentially what you get in the final print.

Take two. You may want both an SLR and a simpler 35mm camera. "If we go out to dinner with friends or to a party, I'm not going to lug my SLR over my shoulder," Mr. Abbott says. "I just carry an XA in my hip pocket." This is Olym-

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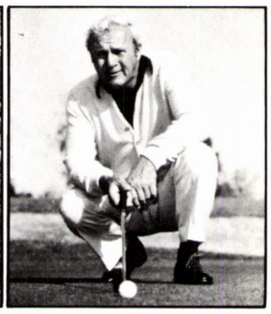

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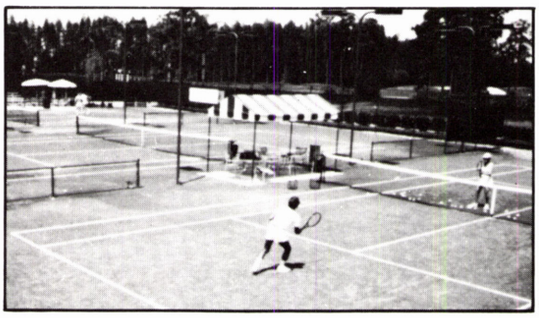

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Excellent for sporting scenes, the new Kodacolor VR 400 film features improved grain and color characteristics. It's especially useful with telephoto lenses.

pus' popular lightweight rangefinder camera. Just about every one of the major 35mm camera manufacturers offers one of these simple models complete with the latest in electronics.

Of all of these features, automatic exposure rates top priority. This typically involves your setting the shutter speed; the camera then adjusts the lens opening for the best lighting. Full automatic exposure is achieved when *both* are figured for you, as they are if your camera has a "programmed" setting, the latest magic word in 35mm photography.

All of this automation is a mixed blessing, however. There are times when, to achieve a certain effect—to intentionally "blur" a moving object, for instance—the photographer will want to command the controls himself.

"Stores find it easy to sell a programmed camera," says Mr. Abbott. "But with a programmed mode, you don't know what's happening, on the lens opening or the shutter speed. Initially, programmed is very intriguing, but after a while you find you're not getting exactly what you want."

Not all of the gadgets are that important. Peter J. Enderlin, who analyzes the photography field for Smith Barney, Harris Upham & Co. Inc., believes that manufacturers have "gone past the point of diminishing returns. For instance, I don't think automatic loading is all that big an attribute to upscale consumers." Anyone really wanting that feature, he says, might be better off with the simple cartridge loading in smaller cameras.

Solution. The best course may be to get a camera that has the automation, but enables you to override these features and operate the controls yourself when you wish.

Even automatic focusing, so invaluable when subject and photographer are moving, is not desired by all photographers. Many professionals point to the fact that it can be fooled, particularly in tricky lighting.

Because they're more complex, SLRs haven't been as automated as the simpler 35mm models, but auto focus is coming to even the top-quality SLRs. Pentax produced the first fully automatic focus SLR with its MEF model, and the other major manufacturers are following its lead.

If you're considering a 35mm SLR, Mr. Glaser recommends any of the "big brands"—Canon, Minolta, Olympus, Pentax, Nikon, and the like. The choice of many professionals, Nikon is frequently labeled the "Cadillac" among cameras. Leica, by the same token, is the "Rolls Royce," but Mr. Glaser believes that this German beauty is overpriced. "I doubt that, for all that money, you're getting much, if any, more in value."

Leica's SLR lists at $2,175, but, remember, list prices don't mean much. Canon's AE-1 Program SLR, for example, lists at $481 but has been advertised for as low as $210 by some Manhattan discounters.

Note also that these discount dealers don't dispense much advice and assistance—which you may want, automation or not. "Automatic cameras are good 99% of the time, but they still haven't replaced the photographer," a Canon official says. "You still have to be able to look through the camera, hold it steady, select a point of focus, and think about the scene."

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